

MUSICAL AMERICA

VOL. XLIV. No. 18

NEW YORK

EDITED BY MILTON WEIL

AUGUST 21, 1926

\$4.00 a Year
15 Cents a Copy

— TONE-EXPERIMENTS INTEREST HEARERS AT FOREIGN FÊTE

Sixth Annual Chamber Music Programs at Donaueschingen, Seat of Princely Family, Bring Radical Innovations—Music for "Geometrical" Ballet by Hindemith Written Especially for Mechanical Organ—Young Generation of Central European Composers Essays Novel Forms—New Contrivance for Amplifying Transmitted Tones Shown

By DR. PAUL STEFAN

DONAUESCHINGEN, Aug. 5.—Bringing productions of interesting modern works, the sixth annual chamber music festival was held here on July 24 and 25. Experimentation was much to the fore in some of the music given for the first time. A radical innovation was the performance of works by Paul Hindemith and other modernists, composed especially for mechanical piano and organ.

These were performed in the third concert of the series.

In particular Hindemith and Ernst Toch had undertaken this form of expression with especial success. They had composed pieces for a mechanical piano, and Hindemith the music of an entire ballet for a mechanical organ. These are really important pieces, which employ all the heightened possibilities of these instruments and may well serve to bring the problem of mechanical production and reproduction to a wider discussion.

The ballet was conceived and carried out after an idea from the Dessau Bauhaus, the most modern school of architecture and painting in Germany—the so-called "Triad" Ballet. For the

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HOOGSTRAATEN LEADS IN STADIUM SERIES

Resumes Desk in New York Following Week by Hadley

The novelties score for the past week at the Stadium is two for Henry Hadley and three for Willem van Hoogstraten. Before laying down his bâton for the season and making way for Mr. van Hoogstraten's second tenure of the conductorship, Mr. Hadley presented two American works for the first time at the Stadium. One of them, the Prelude to Act III of "Egypt" by William J. McCoy, had never been heard in New York. The other was Mr. Hadley's own "The Culprit Fay." Mr. van Hoogstraten presented "Through the Looking Glass" by Deems Taylor, "The Animals' Carnival" by Saint-Saëns, and Concerto Grosso, Op. 6, No. 5, by Handel. On Thursday, Friday and Saturday evenings, downpours of rain drove the audiences into the Great Hall of City College.

Mr. van Hoogstraten, who cut short

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PIETRO MASCAGNI

Photo by International Newsreel

Who Arrives in America Three Weeks Hence to Conduct the Première Here of His "Il Piccolo Marat" with the San Carlo Opera Company. (See Page 23)

Asheville Flocks to San Carlo Opera

ASHEVILLE, N. C., Aug. 14.—The engagement of the San Carlo Opera Company here this week brought out large audiences for each performance. Asheville society attended en masse and applauded the singers with high enthusiasm. This, the sixth annual music festival, was generally reported to have been the most successful season of opera ever held in Asheville.

In addition to the regular opera bill, the engagement was enlivened by performances of the San Carlo Grand Opera Ballet. Whenever dances were not interpolated in a performance, the opera was followed by divertissements by the Ballet.

As previously reported in MUSICAL AMERICA, "Carmen" opened the engagement on Aug. 9. On Aug. 10, Haru Onuki, Japanese soprano, gave a colorful portrayal of *Madama Butterfly*. Franco Tafuro showed skill in the rôle of *Pinkerton*, which he sang with ease. He and Joseph Royer, the *Sharpless*, won acclaim in their duet, "Amore o Grillo." Bernice Schalker, as *Suzuki*, sang with richness of voice. Francesco Curci made a capital *Goro*.

"The Barber of Seville" was the matinee offering Aug. 11. Consuelo Escobar was a scintillating *Rosina*. Dimetri Onofrei as *Count Almaviva* was capable in the rôle of the ardent lover. Natale Cervi realized the comic opportunities in the part of *Dr. Bartolo*, while

Henri Scott seized every possible effect that lay open to *Don Basilio*. *Bertha* was in the capable hands of Bernice Schalker, and Mr. Royer was a rollicking *Figaro*. Mr. Curci sang *Fiorello*.

Wednesday evening brought "Aida." James de Gaviria as *Radames* gave a memorable performance. Bianca Saroya brought tender pathos to the name part, in an ingratiating and melodious performance. *Amneris* was beautifully done by Miss Jaxson. Mr. Scott was an impressive *Ramfis*, and Mr. Curci was admirable as *A Messenger*. Bernice Schalker sang *The Priestess* with her usual ease. Mr. Interrante sang *Amonasro*, and Mr. Cervi the *King*.

"Luca di Lammermoor" was the bill for Thursday night, Aug. 12. Miss Escobar aroused her audience to intense enthusiasm as *Lucia*. Mr. Interrante as *Henry Ashton* and Mr. Tafuro as *Edgar of Ravenswood* gave her splendid support. The rest of an able cast was as follows: *Raymond*, Mr. Cervi; *Norman*, Luigi de Cesare; *Alice*, Miss Morosini; *Lord Arthur Bucklaw*, Mr. Curci.

"La Bohème," "Tales of Hoffmann" and "La Forza del Destino" completed the season. The Puccini opera was given Aug. 13 with Miss Saroya as *Mimi*; Mr. Tafuro as *Rodolfo*; Olga Kargau as *Musetta*; Mr. Royer as *Marcel*; Mr. Scott as *Colline*; Mr. Interrante as *Schaunard*; Mr. Cervi in the two rôles of

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BOWL AUDIENCES EXCEED RECORDS FOR ATTENDANCE

Throng Estimated at 10,000 Present at Opening of Fifth Week of Concerts to Greet First Appearance This Summer of Willem van Hoogstraten as Leader—Esther Dale, American Soprano, Is Soloist—Henry Eichheim and Roy Harris Represented by "First Time" Works, with Former Appearing As Guest Conductor

LOS ANGELES, Aug. 14.—Inaugurating the fifth week of the symphony concerts in the Hollywood Bowl, came the announcement of the management that the attendance for the first half of the season had been 37,000 more than for the same period last year. The figures show that 147,999 persons attended Bowl events up to Aug. 1, whereas the total attendance last year to Aug. 1, was 110,741. With many of the most popular features yet to come it is expected that last year's record of 250,000 will be exceeded by 75,000.

Interest in Bowl events continued unabated last week. With Willem van Hoogstraten, a favorite of other years, returning for three inspiring programs, and Esther Dale, American soprano, making her first visit to the great amphitheater, and Henry Eichheim conducting a single program that included one of his own compositions, Bowl patrons had no lack of variety from which to choose their musical menu.

Some 10,000 persons greeted Mr. van Hoogstraten in his first appearance, on the evening of Aug. 3, and were rewarded by a program that was at once pleasing and scholarly. Lacking much of the element of novelty that music

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THREE ITEMS ADDED TO LIST AT RAVINIA

Two Giordano Scores and "Fra Diavolo" Are Heard

CHICAGO, Aug. 14.—Two Giordano operas, "Fedora" and "Andrea Chenier," and Auber's "Fra Diavolo" were the new items in the Ravinia Opera repertoire for the sixth week, just ended.

Giovanni Martinelli sang the title rôle in "Chenier" for the first time in his career, giving a performance of remarkable vitality, force and eloquence. Elisabeth Rethberg was the *Maddalena*. The fluency of her tone, its iridescence, fine gradations of volume and its smoothness were thrilling.

Gennaro Papi found more in the opera than many another conductor has done, and read the score with keen sense of its possibilities. Giuseppe Danise accomplished one of his finest characterizations as *Gerard*. Ina Bourskaya was effective as the blind mother in the third act, and had also made a delightful *Countess* in the first act. Louis D'Angelo, Paolo Ananian, Desiré DeFrère and

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VOCAL GUILD ENDS SUMMER SESSIONS

New York Singing Teachers Hold Conference and Hear Program

The final summer conference of the Guild of Vocal Teachers, Inc., Anne E. Ziegler, president, took place in the studio of Susan Smock Boice, chairman of the conferences, on Aug. 11, the hostesses being Henriette Speke-Seeley and Mrs. Julian Edwards, the guests of honor Mme. Pilar-Morin and Alfred Human, editor of *Singing*.

The conference opened with a paper on "The Vocal Art," by Kathryn Carylna, following which Myra Field, a pupil of Rose Tomars, volunteer singer of the occasion, was heard in songs, after which written criticisms were made of her work by all teachers present. Mme. Speke-Seeley then read a paper on "Self-Expression through Dramatic Action."

Mme. Ziegler's contribution followed, a résumé of the summer sessions, each of which had had a definite program, one of the most important of which was that no pupils or members of the Guild were to give their services gratis. A discussion of important points then took place, followed by a luncheon for members of the Guild and the day's guests. Following luncheon, an address was made by Mrs. Edwards, in which she stressed the necessity for a Guild House for the organization. Mrs. Edwards then introduced Mme. Pilar-Morin.

The meeting was closed by the singing of the final act of "Contes d'Hoffmann" by Mme. Pilar-Morin's pupil, Ethel Fox, soprano, who sang the rôle of *Antonia*. Music of the remaining rôles in the act were played by the accompanist, who also read the French text. Miss Fox displayed a well-trained voice and marked dramatic ability. She is the daughter of a former scenic artist of the Metropolitan Opera House.

Members of the Guild and guests who were present at the conference included Blanche Sylvania Blackman, Mrs. Teasdale from Savannah; Harriet Behné, Mme. Herwige von Ende, Mme. Kurth-Siebert, Mme. de Winter, Lola Johnson of Washington, D. C.; Julia Pratt of Buffalo; Janet Hedden, Rose Tomars, Laura Morrill, Mrs. McConnell, Hilda Grace Gelling, Marie van Gelder, Meta Schumann, Katherine Palmer, Amy Ray Seward, Kathryn Carylna and Mme. Litante.

Many Speakers

Among those who have addressed the conferences are Mr. Human, who spoke on the pioneer work of the Guild and its constructive and educational platform; Mrs. Henry Clark Coe, on "Organization"; Henry Holden Huss, "The Perfect Teacher"; Effa Ellis Perfield, "Musical Chalk Talk on Sight Reading"; Marion Bauer, composer, "The American Composer"; Christine Eymael, "L'Union des Artistes Féminines"; Henry Zay, "Mask Resonance"; Benedict Fitz Gerald, "The Radio Voice in Speaking and Singing"; Warren Erb, "Preservation of the Child Voice in the Public Schools"; James P. Dunn, composer, "American Songs"; Harold Vincent Milligan, composer, "The National Music League and the Guild's Relation to It"; Mrs. Harold Vincent Milligan, "Our Relation to Federation of Clubs"; Kenneth Bradley, "The Juilliard Musical Foundation"; F. E. Lane of the American Piano Co., "Technical Pitch Relation to Voice Culture"; Mrs. Julian Edwards, "Guild Possibilities."

Among the active members of the Guild who read papers or gave talks were Amy Ray Swards, "Scientific Tone Production"; Marie Van Gelder, "The Voice Pedagogue's Mission"; Rhoda Mintz, "Diction, Style, Poise"; Charlotte Fund, "Grand Opera as It Is Not Understood"; Rose Tomars, "Prestige of the Singing Teacher"; Mrs. Teasdale, "The Singing Voice"; Janet Hedden, "The Requirements for a Church Singer"; Kathryn Carylna, "The Vocal Art"; Henriette Speke-Seeley, "Personal Experiences."

At the various conferences, songs composed and accompanied by Meta Schumann, Mary Turner Salter and Harold Vincent Milligan were sung respectively by Katherine Palmer, Isabel Burns, George Rasely and Chrystal Waters. Other singers presented in groups of songs were Maxim Karolik, Laura Williams, Nelly Laura Walker,

Toscanini Reported for Costanzi Post

THE Italian musical world is seething with rumors of new appointments. The post of musical director of the renovated Costanzi Opera House in Rome will, it is said, be occupied by Arturo Toscanini, according to an *Associated Press* dispatch from Rome, dated Aug. 16. This report states that Toscanini, according to rumor in musical circles, will go to Rome to assume the direction of the famous theater, which was recently purchased by the State, after it has been rebuilt. It is the aim of the Government to make this the leading opera theater in Italy, according to the foreign dispatch, which states also that "Pietro Mascagni or Leopoldo Mugnone will receive the post of director of Augusteo, Rome's principal concert hall, while Signor Molinari, formerly head of Augusteo, will go to Scala, over which Toscanini has long presided. What post Tullio Serafin of the Metropolitan Opera House in New York will get, has not been settled, but it is believed he will receive an important place, possibly with the San Carlo Opera at Naples." Meanwhile, Mascagni is leaving on Aug. 28 for the United States to conduct a series of his works in New York, Boston and Philadelphia.

CINCINNATI OPERA SUSTAINS PRESTIGE

"Trovatore" and "Martha" Presented by Favorite Artists

CINCINNATI, Aug. 14.—The Zoo Grand Opera Company gave an impressive performance of "Il Trovatore" on Aug. 8.

The rôle of *Manrico* was sung by Forest Lamont, who possesses a vibrant, heroic voice, and who was well suited to the part histrionically. Ernest Torti was to have appeared as the *Count di Luna*, but was prevented by an accident, suffered when riding. His place was taken by Alberto Terrasi, who was hastily summoned from New York and who sang without rehearsal. Mr. Terrasi has a well-placed voice, flexible and penetrating. His interpretation was forceful and satisfying.

Alma Peterson, a special favorite, took the rôle of *Leonora*. She sang with her usually lovely tone and interpretative skill, also with clear diction. Marta Wittkowska, who impersonated *Azucena*, scored a great success. She sang with insight into the character, and was always artistic.

The smaller rôles were well sung by Pearl Besuner, Italo Picchi, Sam Bova and Max Toft; and the work of the chorus was especially good.

Isaac Van Grove conducted with authority.

On Aug. 9 "Martha," the alternate opera of the week, was given. This was

the second time this opera has been presented this season.

The cast was the same as before, except that *Sir Tristram* was sung by Herbert Gould, who demonstrated that he could portray comic rôles as well as king-like ones. Ernest Davis as *Lionel* again revealed his fine vocal powers. Fred Patton was once more in the part of *Plunkett*, singing with success.

Joan Ruth had the rôle of *Martha*. Her singing of "The Last Rose of Summer" received the usual applause. Kathryn Browne was vivacious as *Nancy*, and Louis Johnen did creditable work as the *Sheriff*. In the cast also were Louis John Johnen, Sam Bova, Sam Pearlman, Benjamin Groban, Helen Nugent, Violet Summer and Pearl Besuner.

Mr. Van Grove was happy in his leadership. The stage director for both performances was Louis C. Raybaut.

PITTSBURGH FORCES ARE STRONG MAGNET

Orchestral and Band Concerts Al Fresco Greatly Enjoyed

By Wm. E. Benswanger

PITTSBURGH, Aug. 14.—The Pittsburgh Festival Orchestra outdid itself in its third performance, out-of-doors, at Forbes Field on Aug. 7. Charles Marsh led his players through a spirited symphonic program, giving delight to a large crowd, and bespeaking worthy performances next winter.

The soloist was Carolyn Gray, a young Pittsburgh pianist, who greatly pleased everyone. The program follows:

Overture, "Oberon"	Weber
"Unfinished" Symphony	Schubert
Piano Concerto	Grieg
"Blue Danube" Waltz	Strauss
"Solweig's Song"	Grieg
"Hungarian" Dance No. 5	Brahms
Fantasia from "Aida"	Verdi

Municipal band concerts have been taking place regularly during the summer. In McKinley, Schenley, West View, Riverview, Highland and other parks, the city's best bands have been regaling Pittsburghers three and four times a week.

WOUNDED IN "DIAVOLO"

Stage Shot Proves Real in Last Act, and Conkey Suffers Injury

ST. LOUIS, Mo., Aug. 14.—The Municipal Opera Company's performance of "Fra Diavolo" this week proved that, though of an ancient and revered vintage, this score still holds its place.

Louis Croll conducted. Dorothy Maynard, Thomas Conkey, Bernice Merzhon and Edward Molitor sang with fine regard for the lyric beauty of the piece. The choral work and stage pictures were unusually fine.

It was discovered after the first performance that Mr. Conkey, in the rôle of *Diavolo*, had suffered wounds in the thigh from an accidental discharge of bird shot in the climax of the last act, when the chief character is supposed to be wounded by his captors. He was taken to a hospital, where the shot was removed, and though limping somewhat at the succeeding performances, appeared each night. SUSAN L. COST.

Pianist and Composer Weds

The marriage of May Vincent Whitney, daughter of Mrs. George H. Whitney of Plainfield, N. J., and the late Rev. Dr. George H. Whitney, president and founder of the Centenary Collegiate Institute, Hackettstown, N. J., to Benjamin Halsey Thompson of East Orange, N. J., took place in the Church of the Transfiguration, New York, on Aug. 3. Mrs. Thompson is a concert pianist, composer and teacher, and was director of music at Drew Seminary for Women, Carmel, N. Y. Mr. and Mrs. Thompson will make a journey to Europe.

Mrs. Insull to Aid in Production of Plays in Chicago

CHICAGO, Aug. 14.—A newly organized company has leased the Studebaker Theater for six years, and will present a repertoire of plays under the direction and with the occasional assistance in leading rôles of Mrs. Samuel Insull, formerly Gladys Wallis, now wife of the head of the Chicago Opera.

Would Prevent "Misuse" of Spirituals

National Association of Negro Musicians, Meeting in Philadelphia, Protests Against Vaudeville Settings of Their Songs

PHILADELPHIA, Aug. 14.—The National Association of Negro Musicians held its eighth annual convention recently. The meetings brought together one of the largest gatherings of representative Negro artists, teachers and students, ever assembled in this country. During six days, many vital problems were discussed.

The convention went on record as opposed to the "exploitation of Negro art by white people," and urged that "every effort be made to keep Negro spirituals from being commercialized and cheapened by their use on the vaudeville stage and in theaters and other places that do not provide the proper setting for them."

The convention also voted to encourage more chamber music among Negro musicians, and higher compositions in general. To encourage such endeavor, the Robert Curtis Odgen Association of the Wanamaker store in Philadelphia, through Rodman Wanamaker, offers \$1,000 in prizes for compositions.

The key-note of the convention was sounded by Dr. Nathaniel Dett, head of the department of music at Hampton Institute, and retiring president of the Association, who said: "The artistic possibilities of the spirituals are limitless, if properly interpreted by competent and sympathetic singers." He added that the Association should protest against "untrained singers trying to interpret these spirituals."

It was the opinion of the convention that untrained singers could not properly convey the soul of the spirituals; and that, as a result, wrong impressions of this music were received.

The opening program of the convention was held in the Dunbar Theater. It consisted of an inter-denominational "choirfest." Conductors were Eva Evans, Van Whitted, Julian Adger and Russell Johnson. An afternoon program was given to young musicians making their first appearances. Another de-

lightful feature was a matinee in which children participated. A program was also given over to Negro music and the playing of new compositions.

Discussions were held on such problems as "The Academic Value of Music," "Music Teachers in Collegiate Schools" and "Public School Music." Negro artists of distinction took part in the program given in the Academy of Music. They were Jessie Andrews Zackery, soprano of New York; Harriett Savoy, contralto of Philadelphia; Leviticus Lyon, tenor of New York; Jacob Lowe, baritone of Chicago; Mrs. R. Nathaniel Dett, pianist of Hampton Institute; Eugene Mars Martin, violinist of New York, and Lela Walker Jones, dramatic reader of Philadelphia. Coleridge-Taylor's "Hiawatha's Departure" was sung by the convention chorus, directed by Alfred Johnson, supervisor of music in the public schools of Washington, D. C.

Recital in Wanamaker's

A recital was given in the John Wanamaker store by Dr. Melville Charlton of Brooklyn, organist of the Union Theological Seminary and the Bronx Jewish Synagogue. His list included Bach's Toccata in F; a Negro sketch, "Moanin' Pines," by Burleigh; Thiele's "Chromatic Fantasia"; "Swing, Sweet Chariot," by Diton, and the last movement of Widor's Fifth Symphony.

Among the musicians appearing on programs given in the course of the convention were J. Wesley Jones of Chicago, chairman of the scholarship committee of the Association, and Clarence Cameron White, violinist and composer, head of the School of Music at the West Virginia Collegiate Institute and a former president of the Association. Among the young artists to win special success was Gertrude Martin, violinist of New York.

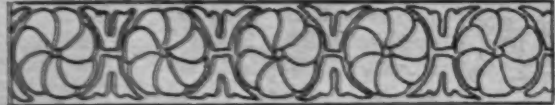
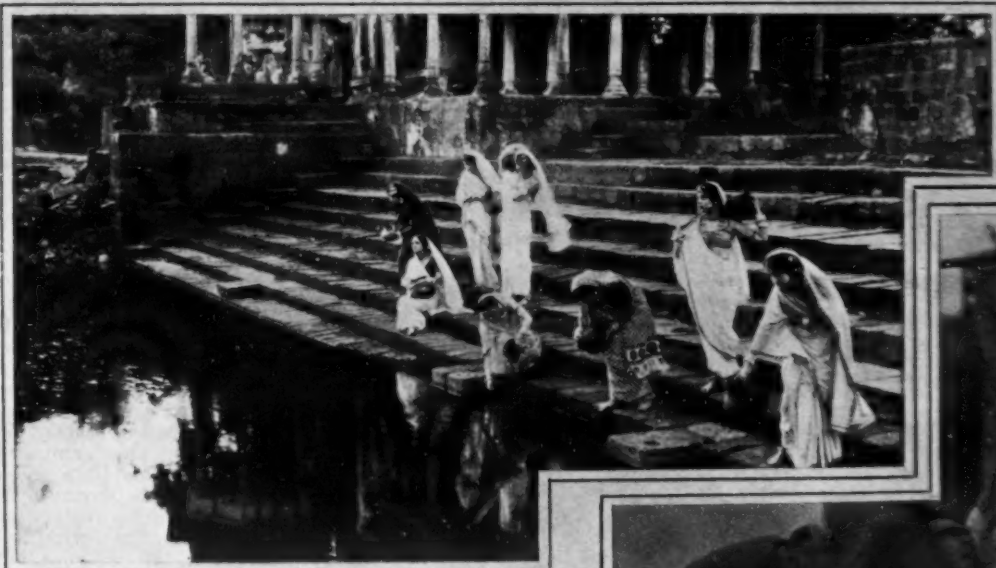
The election of officers resulted as follows: Carl Diton, Philadelphia, president; Arthur Anderson, Chicago, vice-president; Alice Simmons, Nashville, Tenn., financial secretary; Camille Nickerson, New Orleans, treasurer; Martha Mitchell, Chicago, and Ruth Shore, Detroit, directors. CLEVELAND G. ALLEN.

Vierne to Make First American Tour

Louis Vierne will make his first tour of America in February and March, next season. M. Vierne will give three organ recitals in the Wanamaker Auditorium in February.

Lillian Flosbach. Active Guild members who served as hostesses during the nine sessions were Amy Ray Swards, Blanche Sylvania Blackman, Melanie Guttman-Rice, Hildegard Hoffman Huss, Hilda Grace Gelling, Kathryn Carylna, Marie van Gelder, Florence de Winter, Janet Hedden, Mary Turner Salter, Harriet M. Behné, Susan S. Boice, Rose Tomars, Fannie Kurth Sieber, Henriette Speke-Seeley and Mrs. Julian Edwards.

West Meets East in Dancers' Cycle of Cathay



AMERICAN ARTISTS PHOTOGRAPHED AMID SCENES OF BEAUTY AGAINST AN ORIENTAL BACKGROUND

EAST is East and West undoubtedly is West, but Ruth St. Denis sees no reason why the twain shouldn't meet. In fact, she not only sees no reason for their not meeting, but also none why they should not join hands in perpetrating art for art's sake. Miss St. Denis, with Ted Shawn and the Denishawn Dancers is now in the Orient, on an eighteen months' tour which began in the Imperial Theater of Tokio, where they played for a month. Four weeks in the provinces followed, and then six weeks in China—in Shanghai, Peking, Tientsin, Hong Kong. Then two weeks in Singapore.

In Rangoon, the Denishawns opened on Dec. 26, and on May 30 at the Colombo in Ceylon, their Indian tour ended, after engagements in Calcutta, Bombay, Delhi, Lahore, Karachi, Lucknow, Madras, Hyderabad and other cities. "They

came for ten weeks and stayed five months" was the popular by-word concerning them. They have had return engagements in practically every city they played.

Pictorial news of the roving of the Denishawns was brought to MUSICAL AMERICA by June Hamilton Rhodes, personal representative of the dancers.

"Filling lotahs for the day's needs, early in the morning," is the title of the dainty tableau in the upper left of the group of pictures. In it the Denishawn Dancers are seen at the tank of a Hindu temple near Jubbulpore, India.

Miss St. Denis appears as a true pilgrim to India, on the way to her ablutions in the sacred waters of the Ganges in Benares, in the photograph on the upper right. This Miss St. Denis did continuously during her tour of India.

On the lower right, Miss St. Denis

wears one of Mei Lan-fang's costumes which the Chinese actor has given her, in its former owner's presence.

The Hindus worship their chief deity, Siva, as Nataraja, Lord of the Dance, and Ted Shawn is to offer America his conception of this cosmic dance of Siva. He is photographed as the idol in a Siva temple on the seashore at Seven Pagodas, in the Madras Presidency, India, on the lower left.

So as to be "in the picture," Ruth St. Denis and Ted Shawn dressed in authentic robes of the Mogul Empire, in order to pay homage to the most beautiful piece of architecture in the world. They are seen at the Taj Mahal, Agra, India, in the lower centralized picture.

Mr. Shawn will bring a famous Japanese dance to America also, and has studied the rôle under Koshiro Matsu-

arranging Mr. Shawn's demon wig while Mr. Shawn tries to petrify Charles Weidman with fright.

The Denishawns will return to the (comparative) East on Dec. 1, opening in San Francisco and playing for the following four months all over the United States. An Oriental program will be featured, costumed authentically and directed by the two foremost actors of Japan and China—Koshiro Matsu-moto and Mei Lan-fang, respectively. Javanese and Burmese, and a series of Indian dances and episodes will be seen. Clifford Vaughn, musical director throughout their tour, has adapted native themes and written original works which will be heard, and Lily Strickland-Anderson and Eastwood Lane will also be represented on the programs, among others. "Music Visualization" will be included, as usual.

Ravinia Is Garden Where Summer Opera Grows



CHICAGO, Aug. 17.—The Ravinia Opera, now enjoying the greatest success of its history, in the midst of its fifteenth season, is an

institution without a duplicate in the world of music. There are, to be sure, many places in Europe where one may attend opera during the summer. There is no other one of its kind in America, and there is no other opera house in the world, where, through ten summer weeks, the artistic heights of a full winter season are reached.

That Ravinia is a permanent institution is now beyond the shadow of question. Though it exists through the personal patronage of an individual, Louis Eckstein of Chicago, Mr. Eckstein expresses the determination to continue the Ravinia Opera indefinitely; nor could it be imagined that he would willingly abandon an enterprise he has conducted so successfully, or with so constant an evidence of a love of art, and unusual executive ability. Furthermore, popular response to the Ravinia bills is so great, and the Ravinia clientele has grown so steadily, that it is inconceivable that Chicago's musical and social life could be the same without this splendid institution. Should Mr. Eckstein abandon his project, which is impossible to imagine, Ravinia would have to be continued under other auspices. The loss it would suffer in the withdrawal of Mr. Eckstein's directorship is conceivable by everyone who has observed the history of Ravinia, and it is more than likely that instead of one person as head of the organization, a board of directors would be needed to carry on the work which Mr. Eckstein's peculiar genius has enabled him to accomplish single-handed. Fortunately, there is no likelihood of this occurrence.

The Site

The Ravinia Opera is situated in a forty-acre tract, some twenty-one miles north of the center of Chicago, at what is known by the two railroads serving it as the station Ravinia Park. Needless to say, the term Park does not bear the connotation of one of the gaudy amusement centers built in imitation of Coney Island. The Ravinia Opera, whatever informality its fashionable clientele may enjoy during its performances, is a serious and dignified institution which serves art. The theater itself is broad and beautiful in design; three of its walls are open and offer glimpses of the trees which cluster about. Along two sides of the theater 1000 free seats are available for overflow audiences, and there is standing room in the back. The Ravinia Opera is the only theater in the Chicago district where standing is permitted by fire laws, and this is possible simply because those who are standing are just outside the theater proper. The grounds also contain a large technical laboratory and warehouse, for several tons of scenery and equipment, a workshop for scenic artists and property builders, a storehouse for costumes, three rehearsal halls and offices.

That the Ravinia Opera upholds the highest American standards in opera may be seen upon inspection of its current roster and repertoire. Among the sopranos are Lucrezia Bori, who joined the company in 1924; Elisabeth Rethberg, who had sung earlier in the season of 1923; Florence Macbeth, who has been a popular member of the company intermittently since 1917, and Luella Melius, whose Ravinia debut was made this summer. Giovanni Martinelli has been a popular leading tenor here since 1924; Edward Johnson joined the company this season. Mario Chamlee has been singing for Mr. Eckstein since 1921. The baritones, Giuseppe Danise and Mario Basiola, have been regular members of the company since their debuts, made respectively in 1922 and 1924. Alice Gentle, who joined the company as a mezzo-soprano in 1919, and was a popular member for many seasons, has returned this year to sing soprano rôles. Ina Bourskaya, contralto, joined the organization in 1922. Among the basses are Léon Rothier, a member since 1918; Vittorio Trevisan, who sang as early as 1921, and Virgilio Lazzari, who made his Ravinia debut in 1923.

The present roster, while one of the

finest Mr. Eckstein has had, by no means completes the list of interesting singers who have been singing in other years. From time to time he has offered his patrons the opportunity to hear singers at the height of their fame and powers. The late Jennie Dufau sang in early programs. Marguerite Beriza, the for-

Ravinia's repertoire has been as notable as its list of principals. New works listed for production this season include, in addition to "La Vida Breve," already introduced at a brilliant première, "L'Heure Espagnole," "Sapho," "Pelléas et Mélisande," "Hansel and Gretel," "Gianni Schicchi" and "Madame Sans-

"L'Oracolo," which has been heard by Chicagoans only at Ravinia, was added to the repertoire when Mr. Scotti joined the company, and the advent of Mr. Didur brought about the inclusion of "Boris Godounoff" in the repertoire three years later. Fourdrain's opera, "Le Légende du Point-d'Artignan," was given its American première at Ravinia three years ago. Among the unusual works which have been staged are "Zaza," "Le Chemineau," "L'Amico Fritz," and so on.

Arduous Avocation

Though the maintenance of the Ravinia Opera is an avocation for Mr. Eckstein, it can hardly be described as serving him as a pastime. His professional interests are very large, and include the proprietorship of the *Red Book Magazine*, and a multitude of business and real estate interests. Yet Ravinia exacts of him this summer about seventy per cent of his time and attention, and it is easy to surmise that he also devotes to it an equivalent amount of money, for though the season has been highly successful, it is generally believed here that such seasons as Mr. Eckstein offers could not be given without a deficit. Mr. Eckstein has never made a statement in this respect.

Nor is Ravinia a purely summer concern for its chief. Preparations are made the year round for each season. Mr. Eckstein goes to his New York offices in Aeolian Hall each October. While there, he generally plans not only his repertoire for the coming summer, but also the casts for each performance. As a rotation of principals in almost all the operas is part of the Ravinia scheme, this phase of the management is no simple one. Mr. Eckstein may have developed his Ravinia system to a point where it affords him as much gratification as it does close thinking. It exists as the hobby of a patron of arts. But it is permanent as an indispensable part of Chicago's cultural life.

EUGENE STINSON.

GATTI-CASAZZA REPORTED ENGAGING FRENCH STARS

Metropolitan Director Said to Have Ended Negotiations to Bring Over Opéra-Comique Singers

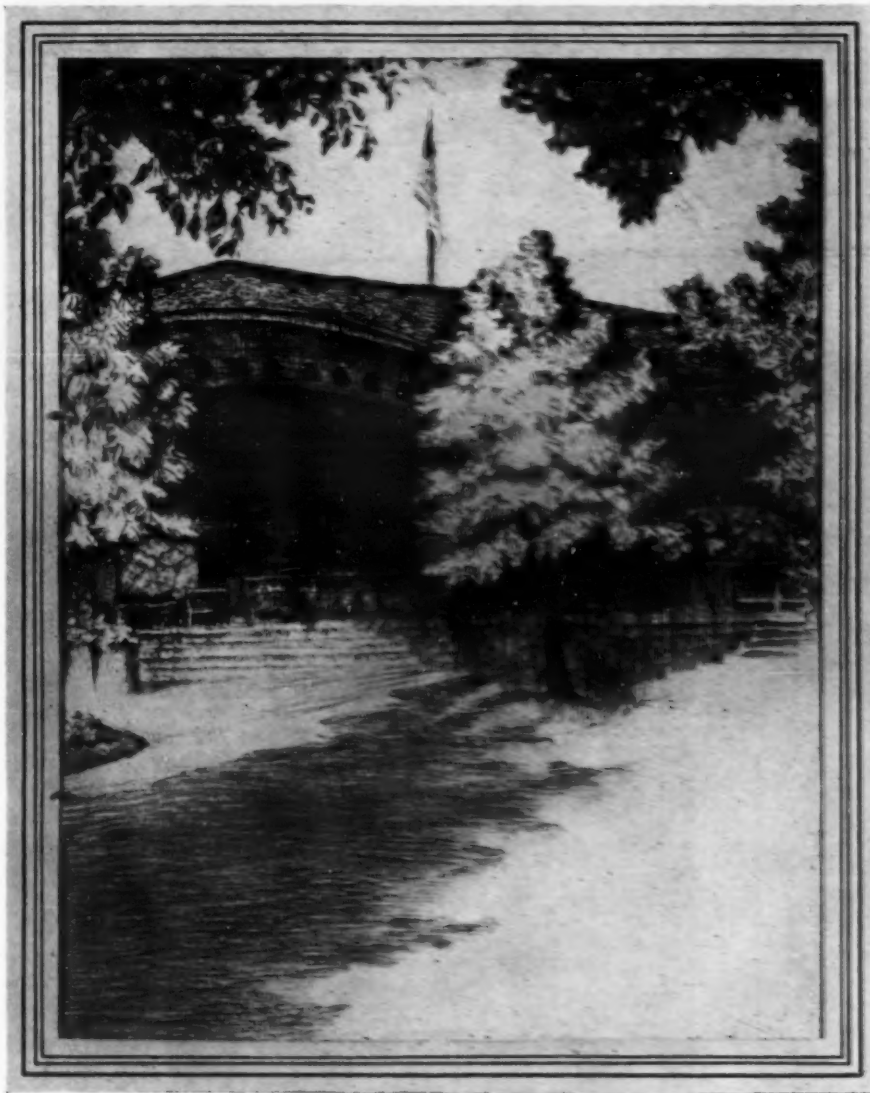
It is reported from Paris that Giulio Gatti-Casazza, director of the Metropolitan Opera Company, has conducted successful negotiations with the officials of the Opéra-Comique to bring to this country, in the fall, a group of foremost singers from the Parisian organization. The purpose of these negotiations, it is reported, is to present French operas with entire French casts. Heretofore New York has not seen a French operatic work presented by a complete roster of French artists, though native casts have been used in Italian and Wagnerian operas.

After being presented in a repertoire of French operas, the company, according to the report, will doubtless be taken on a tour of the principal American cities. Charles Hackett, who has been giving a series of concerts in Paris, is said to have taken an active part in helping the negotiations to a successful finish.

Otto H. Kahn, chairman of the Metropolitan board of directors, would neither affirm nor deny the report, saying that all statements must come from Mr. Gatti-Casazza, who is now in Europe.

Doheny Favorites Sail for Italy

As the music season draws nearer, sailing lists show an increasing number of musicians crossing the Atlantic. On Aug. 11 Andrée Amalou Jacquet, French harpist, arrived on the France. On the same day Esther Cadkin, soprano, sailed on the President Roosevelt, accompanied by her instructor, Almeda C. Adams of Cleveland. She is going to Germany for operatic experience. On Aug. 13 the Cunarder Tuscania bore away Joseph Regan of Boston and his wife, Alberta Curless, bound for a year's voice study in Italy. They so pleased E. L. Doheny with their singing of Irish songs that he placed \$20,000 to their account for the year. It is said that they hope to make their debuts in Milan, in "Rigoletto" or "Faust." Cecil Arden, Metropolitan mezzo-soprano, sailed Aug. 14 aboard the France.



THE RAVINIA OPERA HOUSE

After an Etching by Bertha E. Jaques, of Chicago, Which Decorates the Cover of the Ravinia Program-Book This Season

mer wife of Lucien Muratore, and one of the earliest French sopranos known to Chicago, was a member of the company in 1916 and later. It was ten years ago, too, that Orville Harrold and Mabel Garrison were first heard at Ravinia. Morgan Kingston, long a member of the company, was heard there as early as 1914. Edith Mason sang in the seasons of 1917 and 1920. Gennaro Papi, still a Ravinia conductor, first came there in 1917. Carolina White, for many years one of the most popular of Chicago sopranos, sang at Ravinia in the same year; Claudia Muzio joined the company the following summer.

Florence Easton, making her debut in 1919, as did also her husband, Francis MacLennan, and another familiar tenor, Riccardo Martin, then laid the foundations of a popularity she was to enjoy in numerous subsequent seasons. It was also in 1919 that Antonio Scotti joined the Ravinia family for a period of two years. Riccardo Stracciari, a baritone of quite different quality from his famous colleague, was heard in 1921, when Marie Sundelius, Anna Fittiu, Frances Peralta, Mr. Trevisan and Mr. Chamlee were also members. Charles Hackett was first heard at Ravinia in 1920, as were Margery Maxwell and Renato Zanelli. Louis Hasselmans became a Ravinia conductor in 1921. Claire Dux lent brilliance to the season of 1922, when Graziella Pareto also made her first local appearance, and Anne Roselle, Queena Mario, Vicente Ballester and Adamo Didur likewise joined the company. Tito Schipa, Armand Tokatyan and Giacomo Lauri-Volpi joined with Mme. Rethberg in 1923, and Marion Telva was also heard then. Rosa Raisa was an important newcomer last summer, and another debut was made by her husband, Giacomo Rimini. Thus, from season to season, Mr. Eckstein has kept his audiences acquainted with leading singers as they rise to popular favor.

Gène." This by no means exhausts the unique items in the list. "The Secret of Suzanne," "L'Elisir d'Amore," "Don Pasquale," "La Navarraise," "Fra Diavolo" and other works are named in the season's repertoire, and none of these has been listed for some seasons by any other operatic company in America. Furthermore, such works as "The Jewels of the Madonna," "L'Amore dei tre Re," "Fedora," "Tales of Hoffmann," "Lakmé," "Andrea Chénier," "Manon Lescaut," "Un Ballo in Maschera" and "La Juive" are of note, either because of the infrequency of their performance elsewhere or else because of the exceptional drawing power they have at Ravinia.

Varied Repertoire

The Ravinia repertoire has always had more than the average number of unusual works. In early years, the season consisted largely of concerts by the Chicago Symphony, under the leadership of Frederick Stock, who turned over his baton for the second half of the season to Attilio Parelli. Yet a short opera by Parelli, called "A Lover's Quarrel," was early presented here, in a season which also boasted "Thais," to say nothing of "Lucia di Lammermoor," the first opera ever presented at Ravinia, and "Madama Butterfly," "Tales of Hoffmann," "Aida," "Pagliacci," "Il Trovatore," "La Bohème" and "Lohengrin." "The Jewels of the Madonna," "The Secret of Suzanne" and "Mignon" were added in the second season, as were "Carmen" and "Cavalleria," as examples of that standard repertoire which has always had interesting representation under Mr. Eckstein's direction.

"Tosca" was added in 1914, and "The Bohemian Girl" was given in concession to popular taste in the same summer. Josef Pasternack conducted the operas in this season, while Mr. Stock still retained his duties as concert conductor.

Representative Clubs in the National Federation



PORTLAND, ME., Aug. 16.—Bearing the distinction of being the oldest musical club of women in the country,

if not in the world, the history of the Portland Rossini Club provides an interesting chapter in the annals of musical endeavor in this country for the past fifty years and more. From a small beginning in 1869 has sprung an organization influential in the musical growth of the city and State and, perhaps one might add, the nation, as one realizes the tremendous power of the National Federation of Music Clubs, with which the Portland Rossini Club is affiliated.

The Club started with informal meetings among a small group of women in 1869, and soon established itself as a local center in the advancement of music. Two years later, in 1871, the Club was incorporated, there being six corporators and thirty associates; two of the corporators are living. Meetings were held each week, with programs of a miscellaneous character being presented, although after a few years the introduction of special programs during the season met with much interest. Soon the admission of friends to monthly recitals was begun and also to evening concerts. The birthdays of various composers were observed, and that of Rossini, on Feb. 29, was celebrated on that day when the calendar permitted. In 1892, the centenary of Rossini's birth was observed by a brilliant evening concert.

It was natural that the Club should meet with lack of encouragement in the early days, for it is easily recalled that at that time any enterprise conducted by women alone was sure to meet with some ridicule and opposition, their efforts being regarded as an experiment. But as the years went on, and the Club grew in numbers, its work and influence were acknowledged to be of very real value. Contributing largely to its success then as now has been the fact that the Club has never lowered the standard of its work for public opinion. Noticeably have the programs upheld the high aims of the organization, giving opportunity for the study of the great masters, encouraging real musical worth and talent, and developing through its audiences a greater appreciation of the best in music.

Awarded Special Diploma

At the World's Columbian Exposition held in Chicago in 1893, the Portland Rossini Club was one of the five women's amateur musical clubs to be awarded the Diploma of Special Honor. Two of the three singers to receive special individual rewards in the thirty-five clubs represented were members of this Club. An interesting part of the program given in connection with the celebration of the fiftieth anniversary of the Rossini Club in 1921 was the duet sung by these two members, which they had given at the Exposition.

The twenty-fifth anniversary of the Club in 1896 was observed by a reception to members of other musical organiza-



Habenicht

Julia E. Noyes, President of the Portland Rossini Club, President of the Maine Federation of Music Clubs, and Member of the National Board of the National Federation

tions, friends and former members of the Club, which proved to be an especially festive and happy occasion.

The program carried out in connection with the celebration of the golden anniversary was a fitting observance of the growth and accomplishments of the Club in its fifty years. The affair was in the form of an evening concert and reception and was quite the most brilliant event in the history of the Club. Appearing on the program were Arthur K. Hackett, tenor, and Mary E. O'Brien of Boston, pianist, a former member of the Club, in addition to Club members. In connection with both the twenty-fifth anniversary and the fiftieth, booklets were published in which were included much of the history of the Club, with lists of its active members from the first years, as well as the names of those who had held office.

A perusal of the early year books of the organization proves to be an interesting study of the Club's work, its

handicaps, and the surmounting of these difficulties, while the increase in membership tells much of the actual growth and endeavors of the Club.

At present the membership is divided into six groups: honorary, active, privileged, orchestral and choral, student, and associate, the active and privileged members constituting the voting body. From the group of six corporators and thirty associates forming the first actual membership, the Club had at the close of the season 1925-26 a total membership of 464, the associate group being the largest, of course, with 310. The active members of the Club are limited to seventy-five, and upon resignation any active member may, upon recommendation of the board of directors and by vote of the Club, be elected a privileged member, being excused from musical work but having the same privileges as an active member.

After the return of the delegates to the convention of Women's Clubs at the

World's Exposition in 1893, the ideas received there brought about a change in the Club arrangements, and associate and student members were admitted. About twenty years ago the privileged and passive memberships were adopted, the passive being abolished last year with the creation of the orchestral and choral group. The Club has maintained at various times a chorus, directed by able conductors, which has been an important feature of its work.

Up to the year 1917-18, weekly morning recitals were given, followed by a business meeting; but with the advent of the World War, it seemed wise to change to fortnightly meetings, and this arrangement has been followed since, with much success. For a number of years artists' recitals have been given during the season, taking the form of evening concerts, when musicians from away have been presented to the public. The past season the Club presented Paul Shirley and his Orchestral Group, from the Boston Symphony, with Marjorie Leadbetter, soprano, assisting, in a program of rare delight.

On its regular programs the Rossini Club is often assisted by outside artists; that is, musicians visiting in the city, or members from other musical clubs in the State. The Club has always given generously but very quietly to charity through donations of money, by contributing the door receipts from a morning recital, or by providing programs with members furnishing the music. The Rossini Club has always been willing to co-operate with other organizations of the city in the aid of good music, and since establishing the observance here of National Music Week has taken an active part in these celebrations, with Club members working untiringly on the committees for the observance throughout the city.

Activities Increase

During the season of 1920-21 this Club joined the National Federation of Music Clubs, the Maine Federation being formed about that time, with a Rossini Club member, Mrs. James A. McFaul, as its first president. Since that time the activities of the Club have increased, as in following the aims of the National Federation it has taken up junior club work, established a study course, developed music in the industries, and otherwise enlarged its usefulness to the community. Prizes have been offered by the Club in the State contest for young musicians, conducted by the Maine Federation.

The successful growth of the Portland Rossini Club has been due largely to the executive officers who have so capably led the Club through its fifty-five years of notable activity. Four women have held the office of president through these years, and the achievements of the Club tell much of their splendid leadership and great devotion. The first to hold the office of president was Mrs. William H. Dennett, who served but a year. She was followed by Harriet N. Wetherbee (Mrs. Horatio N. Jose) who guided the activities of the Club for twenty-one years in a highly capable manner. A remarkable record was made by the third president to hold office, Mrs. Edward M. Rand, who served in that capacity from 1891 to 1917, and as honorary president from then until her death, in 1920. Hers was a charming personality, combined with much executive ability and great tact, while her loyalty to the Club and her efficient handling of her duties made for her a valued place in the hearts of the Club members and friends. During the past season the Club has established a scholarship fund to be known as the Emily K. Rand Memorial Scholarship Fund, the members wishing to use her name in this connection, as all who knew of her devotion to the Club work realized that it was a project which would have met with hearty indorsement by Mrs. Rand.

The present executive, Julia E. Noyes, has effectively carried on the work of the Club and enlarged its activities, and has endeared herself to the members. All are grateful that the Portland Rossini Club has a leader capable of directing its course along the road of accomplishment that must be traveled in continuing the work so earnestly begun fifty-five years ago. Miss Noyes is also president of the Maine Federation of Music Clubs, and is a member of the National Board, where her ability as a leader in Federation work is well recognized.

Pianists Created Watertown Club

WATERTOWN, N. Y., Aug. 17.—The Watertown Morning Musicales started in 1907 as a small Club, with its membership limited to sixteen persons, all pianists. The monthly meetings proved enjoyable and profitable, and so much interest was shown in its activities by outsiders that the following year the Club was reorganized, with larger membership, now embracing the players of stringed instruments, as well as the piano. It adopted then its present name, but was not incorporated until 1918.

In 1910 a vocal quartet was added, which was later enlarged to a chorus. Each year since, the society has increased its membership and broadened its interests, until at present its roll shows about 300 members, part active—i.e., those who are willing and able to perform at the monthly meetings and to work actively for the betterment and furtherance of the organization; and associate—those unable to contribute mu-

sically, but interested enough to pay dues and buy tickets to concerts.

Each year, eight meetings are held, at which programs are presented, mostly by members, though occasionally guest artists are engaged. These programs have covered a wide range of subjects, all instructive—Bach, Handel, Beethoven; Norwegian, Russian and Italian programs, excerpts from grand operas with stories of the plots and the lives of the composers. Several meetings have been devoted to local composers and to students.

Two musical magazines are placed each year in the Flower Memorial Library, and the Club has added to the Library's music department by the gift of operatic scores, well-bound, selections of vocal and instrumental music, and many fine phonograph records, all subject to the same rules which govern the drawing out of books.

In 1917, a Junior Music Club was organized as a branch of the older Club, though having its own officers and dues.



Edith L. Henderson, President of the Watertown Morning Musicales

This little Club has held monthly meetings, its activities spurring young students to greater effort and giving them the healthy stimulus of competition.

The Club is a member of the Northern

[Continued on page 20]



When a Total Eclipse Is Anything but a Total Eclipse, or How a Tenor Proved the Third Time Was Charmed—Applying Tumble Technique to the Aberrations of Poor Little Lucy—Committee Rule in Program-Making as One Way of Turning Old Warhorses Out to Pasture—Mascagni Supplies a Fresh Illustration of Forgiveness and Turning the Other Cheek—More Thoughts on Opera in Modern Costume—High Hatting the Lyric Muse

Dear MUSICAL AMERICA:

YOU all know the ancient query: "Where was Moses when the light went out?"

Now, although he was a mighty good Eleazar in "La Juive," I have no intention of comparing Giovanni Martinelli with Moses. So far as I know, he has never essayed the rôle of a great law-giver.

But the Metropolitan tenor had an experience at Ravinia last week that must have increased his fellow-feeling for all who "walk in darkness."

Martinelli was singing the title rôle of "Andrea Chenier" for the first time. An accident in the line supplying the company's electricity extinguished all the lights of the theater just as the tenor was about to begin the famous "Improviso" of the first act. The emergency switch installed back-stage was thrown, but the trouble was corrected only long enough to permit Martinelli to proceed to the middle portion of the aria. The house was steeped in darkness a second time, but the tenor continued his declamation until the orchestra was forced to give up an attempt to extemporize the accompaniment.

My imps inform me that the audience broke into such cheers as never before have welcomed this valorous tenor in all the brilliant evenings he has enjoyed at Ravinia. Lights were restored, only to be quenched a third time.

I can well believe that Martinelli, ever an ardent singer, may have felt a great strain on his nerves, especially as this was his first performance of the rôle. He was master of himself and the situation, however, and he betrayed little trace of excitement. After a third start, the aria was actually completed. Then he acknowledged a second tumultuous ovation with as much levity as was becoming a popular idol.

The accident, I am told, seemed to affect his performance not in the slightest; he sang admirably, for Giordano's score is one well suited to his usually vehement style.

This contretemps is said to have been the first accident in Ravinia's history, but, as you know, accidents never come singly. I understand that another member of the cast has reason to remember this particular performance of "Chenier."

During the afternoon, the costumes of Elisabeth Rethberg, who appeared as Maddalena, were mysteriously stolen. There was nothing for her to do but piece together, as best she could, a new outfit before the curtain arose, something almost as annoying as singing in the dark.

Ravinia is learning what many an-

other opera institution was taught by experience long ago: that the jinx is no respecter of persons, and that he usually is twins.

IF you want to pass a pleasant and amusing evening some time, get a singer who has toured in American repertoire companies to tell you the curious and interesting back-stage experiences they all go through. It was my good fortune recently to sit in the Park with a bass, who has covered these United States, Mexico and Cuba, like an ant on a rock, for the past ten years. Among his anecdotes were some especially amusing ones anent an American soprano who, with greater opportunities for study and cultivation, might have been one of America's greatest singers.

"She could sing 'Aida' every night and two matinées," my friend remarked, "and be out of bed extra-early Sunday morning to do any washing that her friends in the company wanted done before she moved on to the next city to sing two *Elzas*, three *Toscas*, two *Lucias* and a *Gilda* in the same week."

"One week in Denver, business had been bad. The prima donna in question was to sing *Lucia*, and during the day she said to me: 'Dearie, I'm going to clean up this town tonight. I'll show you something!'"

"She wouldn't tell what she had on her mind, but when we came on for the Mad Scene, I was surprised to see a flight of steps, ten or twelve, at the back of the stage."

"Well, *Lucia* made her entrance at the top of those steps, dagger in hand, and rolled from the top to the bottom and down to the footlights. Once there, she got to her feet and sang the Mad Scene, interrupted by bursts of tumultuous applause. She, furthermore, packed the house at every performance after that! I wonder how many Metropolitan colporteurs could do that!"

"On another occasion I was singing in Mexico City with the same soprano. One night we were doing 'Faust' in polyglot form. I didn't know there were so many different languages. The soprano had always sung *Marguerite* in English, but before going on, she said to me she was going to do 'Mag' in French that night."

"She began the Garden Scene bravely in French, but was so intent on her text that she didn't get anything over at all."

"However, she went through the spinning song bravely, but when she stood up, to go over to the cottage, she turned to me in the wings and said in a loud whisper: 'I'm canning the French, dearie.'"

As I said, a rollicking book could be written of what goes on in operatic backwaters.



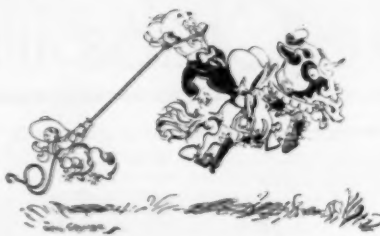
IS Sir Henry Wood right in his opinion that the American flair for system has failed it in the arrangement of our orchestral seasons?

Analyzing the situation at the Hollywood Bowl, he finds too many repetitions of works already too well known, and too few performances of works of substantially the same merit that conductors overlook.

His remedy for the situation is to take program-making out of the hands of the conductors. His idea is "that there should be a musical adviser whose duty it would be to arrange the programs for the entire season. Then, if there are to be several conductors, the programs they are to conduct should be sent them, instead of the conductors sending their lists to the Bowl."

Hollywood is not alone in its dilemma, if I may call it that, for frequent repetitions that are to be explained chiefly on the basis of a plurality of conductors, are to be noted at the Stadium in New York and, for that matter, in the winter season of the New York orchestras.

Sir Henry's plan seems to me to have its good and its bad points. To give the whole say-so to an arbitrary program committee would assume that such a committee would have a conductor's knowledge and skill in the choice of works. It would also take for granted that all conductors are equally fitted to conduct all kinds of compositions. Furthermore, the plan tends to dwarf



the important element of the conductor's individual musical personality and style, as reflected by his programs, quite as much as his manner of presenting them.

However, where the conductor has not had opportunity to see the programs of his predecessors, or has not taken the trouble to acquaint himself with what they have played, a program committee working co-operatively could be of decided help in steering him off the beaten track. I think it foolish to deny that for the sake of comparison, a certain amount of repetition is not only acceptable, but it is a means of stimulating interest.

I sympathize with those who feel that conductors frequently show too little consideration for their audiences in choosing their test vehicles—Beethoven's Fifth, "Leonore" No. 3, Tchaikovsky's Fourth, Fifth, Sixth, etc.—you know the story. It has been told again this year at the Stadium, and doubtless has at the Bowl, too. But there is a difference between occasional repetition and repetition *ad nauseam*. If some especially enterprising conductor should see fit to give a rarely-heard classic, say Beethoven's Fourth Symphony, which orchestra leaders are apparently neglecting, an advisory committee would do a service to suggest that another conductor play it also. Or, should some previously overworked composition be listed, the committee might suggest substitution of something else.

A committee on the ground is, of course, in a position to keep in touch with details which a visitor would not be expected to know. And by co-operative supervision, it could bring about the greatest possible variety, while at the same time encouraging the degree of competition which seems to be healthful. The conductor would still have unlimited personal choice, plus a guidance that would prevent troublesome pitfalls.

However, I am by no means sure that all of our conductors would be as willing as Sir Henry to have a committee or an individual program adviser yank him from his favorite warhorse and bestow it on another conductor.

MASCAGNI has decided to give our laundries another chance.

They may yet redeem themselves and disprove the assertion once attributed to the illustrious Italian intermezzoist to the effect that there is no art in America.

Apparently, what he meant was that there is no art in America's shirt-washing.

And if he really did prefer this serious charge, he did so in the light of his own experience.

For when Mascagni came to America a quarter of a century ago, "boiled" shirts were at the height of their glory. The composer brought a supply that was the pride of his heart.

It is said that they came back from a New York laundry barbarously mangled. No wonder it took him twenty-five years to make up his mind to come again!



PERHAPS some enterprising American reporter will interview Mascagni on what he thinks of opera in modern dress.

As your readers know, the modern clothes "Hamlet" led to a plan in England for presentation there of "Faust" in Twentieth Century attire.

The reason Mascagni might have some pointed opinions on the subject is that he is the composer of "Isabeau," the opera based on the poetic tale of the Lady Godiva.

Modern dress—or undress, as some would have it—would tend to take away much of the reason for excitement over the lady's ride through the streets of Coventry, save that, of course, the present-day Godiva or Isabeau, would have the fashionable boyish bob.

In which case, grand opera might actually rival some of the Broadway

shows, such as the approaching new edition of Earl Carroll's "Vanities."

It has been given out in the last few days that the best seats for Carroll's opening night will be held at \$100 each, which almost doubles the high mark of \$55 for the first representation of George White's "Scandals."

Top prices for opera have scarcely soared that high—in fact, they have almost never been above \$10 at the box-office, anywhere, though speculators have run this figure up for occasions such as the Talley debut last season.

But even with the most liberal drawing on Broadway's ideas of costuming, there would be but one Godiva or Isabeau. The "Vanities" and "Scandals" are not so niggardly.

Personally, I have about lost confidence in the ability of any repertoire company to costume all its principals within a century or two of the correct period, so I would not at all be surprised to find a "Faust" or an "Isabeau" in modern dress presenting the usual anachronisms.

For instance, I would be willing to wager that *Mephistopheles* would appear wearing one of those ascot ties that were the pride of the 1890's, and that *Siebel* would conceal her nether extremities in peg-tops, instead of plus fours.

Perhaps it doesn't make any real difference to the nightly opera patron if *Faust* appears ordinarily in a costume of about 1595, and *Marguerite* in one of 1460—both of them being sufficiently remote—but I reserve the right to be irritated when I am confronted by a stage picture which suggests that the tenor is making love to his own great-great-grandmother, however marvelously preserved.



THE studio director of a radio station in Richmond, Va., sends me the prize title corruption of the week. A typographically tipsy news announcement transforms "The Italian Street Song" from Victor Herbert's "Naughty Marietta" into "The Italian Fruit Song" from "Naughty Mary Etta." Presumably, what was intended was "Yes, We Have No Bananas," which has been attributed to no less a genius than Handel, but, so far as we know, never to Victor Herbert.



IN the Asheville, N. C., *Citizen*, anent the opening of the local opera season, I note the following: "Maestro Peroni complained because folks came late to the opera; doesn't he know that this is the time-honored village way of showing off?"

And there are those who would deny that New York is "just a big hick town!"

PERHAPS the Asheville editorial writer did not mean to revive the old fallacy that America is unmusical as compared to Europe, when he referred indulgently in some further comment, to "society" as being the prime excuse for opera in this country.

I need not go so far as to agree with a somewhat supercilious friend who insists that America has no "society." That is perhaps as unwarranted an assertion as one which implies that America is unmusical.

But if the newspapers were to devote to musical activities half the space and energy given to discovering or manufacturing "society," I can assure them they would find a solidity in our art progress that is not in their "society."

To a very large extent, it is the newspapers themselves that make "society." Outside of their columns, who can say where "society" begins and "society" ends?

Naturally, it is the active, and quite as naturally the prominent, citizen who takes the lead in the guaranteeing of opera. Quite as naturally, there are others who follow in his train, because

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it is "the thing to do." But to attempt on this basis to make grand opera in America—especially traveling opera—a "society" appanage, is to stretch even the loose journalistic meaning of a term which might be defined as "those who entertain."

State subsidies, not "top-heavy galleries" or "the patronage of those who stint their meals for the sake of music," are what keep opera going in Europe. If opera had to stand on its own feet abroad, financial problems would be as troublesome there as here. I, for one, do not believe that mere money, alone, explains the high standards obtaining in our major operatic institutions. Our audiences are seldom content with anything that is second-rate.

While it is true that American audiences over the country are less experienced in opera than audiences in Europe, where communities "have inherited opera as they have art galleries," there are plain indications that there is an opera hunger here that is not a "society" by-product.

By their own ventures, Cincinnati, St. Louis, San Francisco, Los Angeles and numerous other cities that might be named, have shown how this hunger is being met by local enterprise, from coast to coast.

What we need to get out of our heads everywhere is this obsolescent idea that opera is an exotic form of entertainment beyond the comprehension of everyday American audiences. That conception of the American belongs with the cowboy and Indian legends of prairie schooner days.



THE cry of "more music in church" has again been raised at a conference of religious leaders, who emphasize that the Fine Arts must play an increasing part in attracting the public to places of worship.

It is, indeed, a good slogan. But, having just heard a so-called "song service," in which there was certainly no lack in the matter of quantity, I think this battle-cry ought to be italicized, so as to read—

"More *music* in church," observes your

Rephrased

Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

"Deep River," Jazz Opera, to Be Heard in Fall

ARTHUR HOPKINS announces that he will produce "Deep River," "in some respects a revolutionary operatic form, a new fusion of drama and music." On Sept. 20 its premiere will be given at Philadelphia, and New York will be made acquainted with the so-called jazz opera on Oct. 4. The book is by Laurence Stallings, one of the authors of "What Price Glory?" W. Franke Harling, whose opera "The Light from St. Agnes" was first performed last season in Chicago, has written the music. The story is laid in the New Orleans of 1830. There will be a chorus of sixty-four and an orchestra of forty. The cast will include Lettice Howell, Roberto Alderri, Julius Bledsoe, Charlotte Murray and Luis Alberni.

MOZART FESTIVAL REPORTED FOR N. Y.

Paris Newspaper States French Artists Will Also Give Series

The possibility of a Mozart opera festival to be given in New York next winter by either the organization of the Salzburg or the Munich festivals, is reported in the Paris *Herald*. George Blumenthal, the American business man who a few years ago arranged the visit of the Wagnerian Opera Company to the United States, is quoted in an interview by that newspaper as saying that he "has instructed Jules Dabier, representative for both the Salzburg and the Munich festivals, to bring either of these organizations intact to America next February."

Mr. Blumenthal is at the same time reported to have arranged for a season of French opera and opéra-comique in New York by artists from the French capital. He stated to the interviewer that he has secured the American rights to "Lakmé" and "Jongleur de Notre Dame," and that he intends to give the latter work for the first time in America with a tenor in the leading rôle. The season of operetta, according to Mr. Blumenthal, will include a weekly performance of grand opera.

He states that he has secured the services of Thomas Salignac, member of the faculty of the Fontainebleau School, and Gerald Reynolds, of the same school, to train the choruses and act as assistant musical director. The report continues:

"Alternating with the French company, Mr. Blumenthal will also during a ten weeks' season present a series of performances in English with American singers in the principal rôles. He has engaged a California prima donna and will recruit the chorus for both the French and English performances in New York."

Remember Bayreuth on Sesqui Program

Calliope Lends Voice to Rothwell's Closing Tribute to Wagner—Pianist Plays Chopin Concerto

PHILADELPHIA, Aug. 14.—Walter Henry Rothwell's engagement as guest conductor of the Philadelphia Orchestra in the Sesquicentennial Auditorium closed under most happy auspices. It so happened that his final number was the Overture to "Die Meistersinger." This program was given on Aug. 13, the fiftieth anniversary of the opening of the Bayreuth Festival Theater. By coincidence, at just about the time when the overture was being played, the calliope of a near-by merry-go-round was screeching away at selections from "Die Meistersinger," and with surprising correctness, too!

Included were the themes of the Meistersinger and "The Crown," the "Dance of the Apprentices," "Greeting to Hans Sachs" and the "Prize Song." The music of the future had invaded the carrousel on a day of musical commemoration, for almost simultaneously with these two observances on the Sesquicentennial grounds, the Bayreuth quinquagenary was being celebrated by concerts in the old Franconian town.

Tchaikovsky's Sixth Symphony and the Adagio from Mahler's Fifth Symphony were the other numbers on this program.

A scene of enthusiasm was occasioned for this admirable conductor at the end of his engagement in the Exposition Series. He was recalled three times after the Overture.

Mr. Rothwell gave an authoritative reading of the "Pathetic," which has been played oftener than any other symphony at these summer concerts, and penetrated a much less familiar field in the Mahler Adagio. As a former Mahler pupil, the conductor gave an effective and finely imaginative interpretation of this beautiful excerpt, scored for harp and strings only.

Clara Rabinovitch was piano soloist with Mr. Rothwell and the orchestra on

Wednesday evening, Aug. 11. The program follows:

Overture, "Oberon" Weber
"Don Juan" Strauss
Piano Concerto in F Minor Chopin
"Les Preludes" Liszt

Even in the extremely spacious Auditorium, the effect of August hot waves at their worst has been difficult to offset. Mr. Rothwell has evidently realized this, devising programs of popular character and taking obvious pains to prevent them from running too long. Familiar numbers, notably "Don Juan," given with brilliant clarity, won enthusiasm on this occasion.

The Concerto has been so long absent from programs in this city that especial interest was aroused. Miss Rabinovitch, not heretofore heard in public here, showed artistic gifts, a flowing technique and a keen sense of rhythm and color. She exercised commendable restraint in the sentimental slow movement and achieved dazzling effects in the more brilliant passages. After a cordial reception, she offered the C Sharp Minor Waltz of Chopin as an encore.

H. T. CRAVEN.

ULYSSE BUHLER HONORED

Berkshire Colony Celebrates Birthday of Pittsfield Conductor

PITTSFIELD, MASS., Aug. 16.—On the afternoon of Aug. 12, Gertrude Watson and Mrs. F. S. Coolidge gave a surprise party at Onota Farm, the summer home of Miss Watson, in honor of the sixty-fifth birthday of Ulysse Buhler, conductor of the Pittsfield Symphony. Over 200 friends of Mr. Buhler from all Berkshire County were present.

A musical program was given by famous artists, summer residents of the Berkshires. The Elshuco Trio—Willem Willeke, cello; William Kroll, violin, and Aurelio Giorni, piano—played two movements from the Brahms C Major Trio. Gaston Dethier and his brother, Edouard, played a movement from a Sonata for Piano and Violin by Catoire. Susan Metcalfe Casals, accompanied by Gaston Dethier, sang "Soir" by Fauré and a Spanish group by Granados.

The Lenox String Quartet gave an "Interludium in Modo Antico" by Glazounoff and "Cherry Ripe" by Frank Bridge. The Berkshire Playhouse Trio—Hugo Kortschak, violin; Emmeran Stoeber, cello, and Bruce Simonds, piano, assisted by Herbert Borodkin, viola—gave the first movement of the Schumann E Flat Major Piano Quartet.

At the conclusion of this beautiful program, A. Sprague Coolidge made an address, summing up the achievements of Mr. Buhler as "patient teacher, devoted leader and faithful friend," and presenting him a check for \$1,500 subscribed by musical Berkshire as a token of appreciation.

A wonderful birthday cake added the final glowing touch to the day's rich and radiant gifts. E. MCC.

Rich Appointed Curator of Rodman Wanamaker's Violin Collection

PHILADELPHIA, Aug. 14.—Thaddeus Rich has accepted the post of curator of Rodman Wanamaker's famous collection of rare violins. This was learned on his return from an eight weeks' trip to Europe. Dr. Rich went abroad at the end of the season of the Philadelphia Orchestra, from which he retired after distinguished service of twenty years as concertmaster, during twelve of which he occupied the additional post of assistant conductor. C. D. S.

Chicago Opera Will Produce "Cena Delle Beffe"

CHICAGO, Aug. 14.—"La Cena Delle Beffe" will be a fourth novelty in the Chicago opera season next fall, in addition to Honegger's "Judith," "Tiefland" and Cadman's "The Witch of Salem," it is reported on good authority. The revivals will include "Don Giovanni," "Il Tabarro," "Gianni Schicchi," and "The Jewels of the Madonna," in addition to "Tristan und Isolde."

Regent Is Chosen for Marquette University Conservatory

MILWAUKEE, Aug. 14.—Rev. William Connell, S. J., formerly of St. Louis University, has been chosen regent of the Marquette University Conservatory of Music. He will succeed Rev. Archibald J. Tallmadge, S. J. Father Connell was ordained to the priesthood in 1922, and has taught at St. Xavier's College in Cincinnati. His original home was Milwaukee and he graduated both from Gesu School and from Marquette University. C. D. S.

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for reference!*

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Stock Finds Europe's Composers in Doldrums

AS far as music is concerned, creative Europe presents a discouraging condition, according to Frederick Stock, conductor of the Chicago Symphony, who has just returned from the other side. Shortly before time to rehearse the big chorus that was to sing on his Wagner program at the Stadium, Mr. Stock denied himself an hour's relaxation in his hotel suite to tell about what's doing musically abroad. It is significant that this man, who has a reputation as one of the most assiduous champions of the moderns, time and again drifted back to reminiscences of Brahms, whom he knew intimately in Europe when that belated romantic was at the climax of his creative life. Seemingly, there is nothing new to say about present-day composition abroad, so it is natural for Mr. Stock's feelings to take him back to the heyday of the great Golden Age of music, in which his beginnings were so fortunately grounded.

When he was asked for news of the last year's output by Europe's musical thinkers Mr. Stock threw up his hands and resignation crept into his expression.

"No worth-while music is being written in Europe these days!" he said. "The experimenters are active, but they are not writing music; it's all mechanical stuff, and every trace of emotion or spirituality is squeezed out of it. More pitiful still is the fact that of the older generation, those who have not written themselves out are forced to write pot-boilers, for one or two of them—great geniuses who have made imperishable contributions to the development of the art—are in economic straits. Some of the very best talent in Europe is being wasted on drive."

"Furthermore, Europeans are tired of listening to this music of the hyper-moderns, and a large portion of the musical public refuses to go to their concerts. Consequently, the pendulum is swinging in the opposite direction, and the music halls are doing a flourishing business."

"So, this year I did not take the trouble



Frederick Stock Caught in a Sand Lot with a Bevy of Happy Kindergartners Just Before a Festival Rehearsal

to do any scouting for novelties at all. Instead, I went to Carlsbad, which I visit every summer, and took a rest cure for gout and neuritis," said he with a twinkle of jest in his eye.

Americanizing Stravinsky

These doldrums will continue for at least a quarter of a century, Mr. Stock thinks. But another Brahms will most certainly arise, and Mr. Stock has not the slightest doubt that he will come from America. In fact, he makes the suggestion that American influence would be helpful to certain European composers who are feeling around for something more to say.

"Stravinsky would profit by American contact, I think," Mr. Stock continued. "When he came to Chicago to conduct some of his compositions with the Chicago Symphony, I introduced him to the first real negro jazz music that he had

ever heard. Previous to that he had really never been familiar with the jazz style, though he had written his 'Rag-time,' which I told him was trivial. He admitted it, and said the piece had been written in five minutes!"

"Anyhow, Stravinsky went with me one evening to one of Chicago's 'Black and Tans.' The African Prince of Dahomey, who was in the city at that time, was the third member of the party. We heard some excellent music of the kind. And you would be surprised at the fine jazz orchestra those negroes had! There were also some fine singers and dancers, most of them handsome men and women. This group of performers made some really excellent music, of an order entirely new to Stravinsky. He was very greatly impressed, and I told him that it would be a profitable experience for him if he would live for a while in some part of the South where he

could get acquainted with the real American negro songs in their native haunts. But this he will not do, I'm afraid. His recent harking back to the old classical style does not seem to have produced any fruitful results."

Jazz will not be the American idiom when native composition eventually comes into flower, Mr. Stock thinks.

"Of course, the influence of jazz will certainly be felt. The efforts of Paul Whiteman to lift the style into an art are most praiseworthy, and it would be a good thing if all our serious composers would try their hand at writing for Mr. Whiteman's combination. I might do that myself some time. Several of our gifted composers have already done some interesting things for Mr. Whiteman. But jazz as a special form has, melodically, gone as far as it can go."

As to his Chicago Symphony, Mr. Stock announces that there will be very few changes in personnel this year—a new first flute and first horn, with some minor shifts. He will not have any new composition of his own to offer his home audiences, he says, for he did very little composing this summer in Europe, though he is working on several things. As a novelty for this season, he announces only the "Tragic" Overture by Edward Collins, which won the \$1,000 North Shore Festival prize this year. Mr. Stock says it is a very fine composition.

After his engagement at the Lewisohn Stadium, Mr. Stock will go to Philadelphia, to conduct Leopold Stokowski's orchestra in the Sesquicentennial Auditorium.

STUART MIMS.

J. H. Hammond, Jr., Marries Irene Reynolds

BOSTON, MASS., Aug. 14.—John Hays Hammond, Jr., electrical inventor, whose piano, equipped with a tone sustaining device, aroused the interest of musicians when heard in concert last season, was married to Irene E. Felton Reynolds about a year ago, it is announced.

New Director for Düsseldorf

DÜSSELDORF, Aug. 2.—The post of first conductor at the Düsseldorf Opera will be filled in the coming season by Hugo Balzer, formerly assistant, who succeeds Erich Orthmann. The latter has accepted a contract in Mannheim.

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[Continued from page 1]

principal rôles it brings geometrical forms upon the stage, and may thus well ally itself to the music of mechanical instruments.

There was displayed also a so-called "Sphaerophon," the invention of a school teacher from the Black Forest region, Jörg Mager, which aims to bring out the combinations of radio tones systematically and in addition produces delightful tone-colors.

It is believed that, through mechanical means, these tones may be so greatly amplified that whole symphonies will in the future be heard from "music towers" for distances of many miles. The discovery is in its rudimentary stage, but a man like Hindemith, for example, sincerely expects from it a complete revolutionizing of music. The inventor, Mager, has already agreed to come to Donaueschingen again next year with greater results to be exhibited.

As in previous festivals, there were three concerts this year on two days. On Sunday there was a festive mass in the Catholic Schlosskirche, at which annually a classic or a modern church composition is performed—this year the "St. Theresa" Mass of Haydn. Near Donaueschingen there is the famous Benedictine monastery of Beuron, the seat of a new school of painting with mystic tendencies and an important center of Gregorian choral culture. Here one can hear these works in their complete form.

The first two concerts sought—true to the Donaueschingen tradition—to sponsor the customary chamber music of young composers, most of whom were relatively unknown. There were first of all names like those of Erwin Schulhoff and Karol Rathaus, which already are rather familiar. Others, however, like Hermann Reutter, Hans Krasa, Gerhart Munch, Josip Slavenski and Ernst Pepping are little known; and there were also some quite young composers.

Characteristic, at a first glance, is the striving of this generation after new



Richard Strauss with Prince Max of Fürstenberg (Right), Son of the Patron of the Donaueschingen Chamber Music Festival.

expressions through the plan of their works. Here there was to be heard a Concertino for flute, viola and contrabass, by Schulhoff—perhaps the work written with the most facile hand.

Rathaus presented songs without words for an unaccompanied small chorus, which intoned upon the syllables "M" and "La." Reutter had contrived his "Song of Death" for a mixed chorus, clarinet and string quintet—this being an especially talented experiment in tone color and leading of melodic line.

Then there were a Suite for trumpet, saxophone and trombone by Pepping; two choruses by Slavenski, which with much success brought Croatian folk airs to an impressive effect; and a String Quartet by Krasa, which combined in a very gifted way German, Slavic and

French elements. In all there were heard about ten compositions of this type, which roused much approbation and excitement.

On the customary "reception" evening, the music committee presented works of Hindemith, the very gifted Ernst Toch and others. Each of these had composed military music, in their respective styles, scored for brass bands. In this style, Hindemith, Toch and especially Ernst Krenek brought forward Marches and Serenades which surely would have served better as "occasional" compositions and music to accompany conversation!

Historic Associations

Donaueschingen is a quite small town between the Bodensee and heights of the Black Forest, the foothills of which extend as far as this community. The place is situated 700 meters above sea level and has very fine air, for which reason it is also frequented as a spa and bathing resort.

Donaueschingen gets its historic significance from having been the residence of the Princes of Fürstenberg; their castle was built at the source of the Danube, which takes its rise in Donaueschingen. The Princes of Fürstenberg were and are not only very wealthy owners of estates, industrial and financial magnates, but they were until the beginning of the Nineteenth Century genuine sovereign lords, maintaining a court and a court theater, and were always in particular patrons of music.

Here, for instance, Mozart stayed and composed several quartets under the patronage of the lords of the castle. His autographs are still to be seen in the library of the castle, in addition to numerous other precious literary prizes, among which the most valuable is a complete manuscript copy of the "Nibelungenlied," the German national epic, assembled in the Thirteenth Century. The princely family has also a small, but very important, picture gallery.

Heinrich Burkard, the music director of Prince Max Egon Fürstenberg, in 1921 proposed a plan to hold an annual chamber music festival, which should be dedicated in particular to the works of the young generation. For a working committee, and also as a jury, he won over Hindemith and Josef Haas, a pro-

fessor at the Munich Akademie, the latter, like Burkard, being a pupil of Max Reger.

At that time there was no International Society for Contemporary Music, and so it happened that the Donaueschingen Festivals were the first gathering place of youth. Naturally German composers were principally brought to attention, with an influx of Austrian and Swiss. But the door was by no means closed to other nations.

In Donaueschingen were "discovered" Hindemith, Krenek, Alban Berg, Webern, and I. M. Hauer, and these were in each case zealously made the object of propaganda. Now, since these composers have become known and celebrated widely in other places, the horizons are scoured for new personalities and some have been found—if not such rich discoveries, at least satisfying ones.

The direction of the festival, however, goes farther than this in its efforts. It attempts to present in particular problems of the present-day tradition. So it happened that in previous years a number of composers (among them Hindemith, Krenek and others) were asked to compose for small choruses in the style of the old-time madrigal. They tackled this problem, and so there was a sudden crop of the most modern choral works for a small ensemble. New problems of this sort had been set for the festival of 1926.

The performances at Donaueschingen have always been very excellent. The fame of the Amar Quartet spread from this place internationally. Paul Hindemith is the viola player of this organization, and his brother, Rudolf Hindemith, the 'cellist. For the chamber choral works the choir of Dr. Hugo Holle from Stuttgart was secured, and it immediately made an astounding impression.

The means for carrying on the festival was at first provided solely by the Princes of Fürstenberg, and later the citizens of Donaueschingen, and the State of Baden—in which this community lies—helped to support the chamber music festival, the president of the State of Baden himself attending the festival as an interested auditor.

Recently the well-known Swiss musical patron, Werner Reinhart of Winterthur—who is also a special supporter of the International Society for Contemporary Music—has borne a part of the costs.

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Concert Artists Summer on Swiss Lake

ALONG the borders of Lake Geneva are to be found the summer homes of several noted concert artists, where they are now passing delightful summer days.

At Lutry, not far from Lausanne, is the beautiful villa of Alfred Pochon, second violinist of the Flonzaley Quartet. Here, the members of this organization meet each summer for two months, and practise daily their repertoire for the following season. A little farther along, just above Vevey, one comes upon the chalet of William Murdoch, English pianist. The house is practically hidden by vineyards and orchards of cherry trees, its presence betrayed only by the sound of the early morning practise hour.

High up on Mont Pélerin is Josef Hofmann's chalet, two thousand feet above the level of the lake. From its windows one commands a view of the Rhone Valley, the glistening Dent du Midi, and other snow-capped mountain peaks.

Just a little way out of Geneva, in the Château de Garengo, the one-time residence of the bishops of Geneva, are Mr. and Mrs. Schelling; while hard by, at Nyon, is the birthplace of Alfred Cortot.

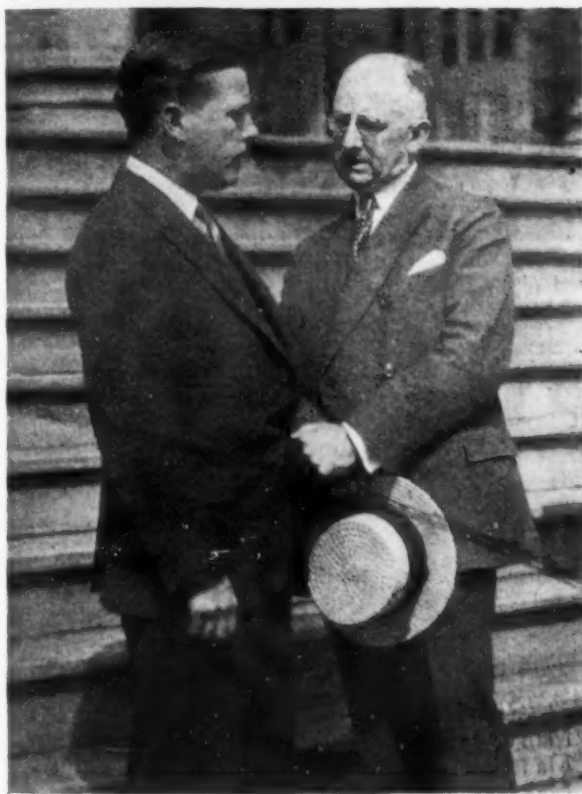
The princely estate of Ignace Jan Paderewski, "Riond Bosson," near Morges, stands in a park of age-old trees, facing Savoy and the Mont Blanc range. On the estate are bred the famous prize fowl for which Mr. Paderewski has paid

as much as thirty-five thousand francs a couple. Here are also under cultivation the rare grapes which bear the famous master's name.

In the lovely villa of "Le Flonzaley," memorable spot where twenty-three years ago Edward J. de Coppet gave to the noted string organization the name which it has since made famous, Mr. and Mrs. André de Coppet give delightful musicales to which come the members of the surrounding colony.

City's Freedom Given Chicago Opera Manager

THE question of municipal opera was discussed by Herbert M. Johnson, manager of the Chicago Civic Opera Company, and Joseph V. McKee, acting Mayor of New York and president of the board of aldermen, when the latter conferred the freedom of the city upon Mr. Johnson last week. Arriving in the city on the Conte Rosso from Europe, Mr. Johnson, seen at Mr. McKee's right in the accompanying picture, was escorted to the City Hall by a police detachment, and there given an official reception. Following the ceremony, Mr. Johnson and Mr. McKee retired to the Mayor's room, where they talked of such matters as civic opera and the working man's appreciation of art. The working man was believed by Mr. Johnson to be as receptive to good music, "given a chance to become acquainted with it," as to vaudeville or motion pictures.



U. S. Photo News Agency

Recital of Wichita College Master Class

WICHITA, KAN., Aug. 14.—An interested audience filled Philharmony Hall at the Wichita College of Music and Dramatic Art to hear a recital given by the master class conducted by William E. Snyder. The students appearing were Lotte Lipp, Irene Schöling, Juanita Smith, Guida Burgan and Helen Rockwood. Florian Lindberg, violinist, assisted by William Snyder, gave the Grieg C Minor Sonata for Piano and Violin. Dorothy Finley, also a member of the faculty, played Liszt's "Gondoliera." Mrs. Lindberg, of the faculty, sang a group of songs including works of Scarlatti, Haydn, Mozart, Schubert, Schumann and Gounod. Theodore Lind-

berg, president of the College, played a violin transcription of the Prize Song from "Die Meistersinger," the piano accompaniment being played by William Snyder. T. L. K.

St. Louis Choristers Star in Bird Fantasy

ST. LOUIS, Aug. 14.—The bird fantasy, "Woodland," by Frank Pixley and Gustav Luders, has been the offering at the Municipal Theater. While the settings were lavish and the special lighting noteworthy, the entertainment itself was light. It did serve to bring before the public a number of singers of the St. Louis Chorus. Each gave finished interpretations particularly Louise Heimueller as *Lady Peacock* and Anna Frein as the *Dove*. The regular cast did its utmost with the material at hand, and gave a performance enjoyable for its unflagging enthusiasm. S. L. C.

PHILADELPHIA WILL AID YOUNG SINGERS

New Opera Company Offers Appearances to Gifted Young Artists

PHILADELPHIA, Aug. 14.—Of particular interest to young singers who have had operatic experience, and who are gifted and ambitious, will be the announcement of the Philadelphia Grand Opera Company that one of its objects will be to provide opportunity for young artists of proved ability. The casts for the coming season have not yet been completed, but several stars of the operatic firmament have been engaged, and negotiations with others are now in progress.

According to the announcement, the presentation this season of the Philadelphia Grand Opera Company will mark the culmination of a movement that was begun several years back. Mrs. Joseph Leidy and other prominent Philadelphians became interested in it about five years ago. Its principal aim was the presentation of grand opera of the highest artistic standards at prices which could be met by all classes of music lovers. The Philadelphia Opera Association, which is presenting the Philadelphia Opera Company, embraces in its membership some of the best known persons in the social, artistic and financial circles of Philadelphia. The company has been incorporated under the laws of Delaware and registered in Pennsylvania.

Mrs. Leidy, who has taken a prominent part in the development of the Philadelphia Orchestra and who is identified with many other cultural movements in Philadelphia, is president of the company, and William C. Hammer, who is a pioneer producer of "popular priced" grand opera in the Quaker City, is general manager. Leopold Stokowski, conductor of the Philadelphia Orchestra, has accepted the post of honorary musical director. Fulgenzio Guerrieri will direct the six subscription performances, which will be given in the Academy of Music on the following dates: Oct. 28, Nov. 16, Dec. 21, Feb. 22, March 31 and April 19.

The repertoire will be selected from the following list: In Italian, "Aida," "Rigoletto," "Pagliacci," "Otello," "Gioconda," "Cavalleria Rusticana" and "Il Trovatore"; in French—"Faust" and "La Navarraise."

Plans are now being perfected to present two ballets, in conjunction with the shorter operas, in which 125 trained dancers will participate. The ballets in contemplation are "Puppenfee" and Tchaikovsky's "Sleeping Beauty." The corps de ballet, which will be a prominent feature of the performances, will appear in all of the operas which provide for ballets, and will also interpolate divertissements in those works which have no ballets written into the scores.

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San Carlo Opera Series

Reaps Asheville Success

[Continued from page 1]

Benoit and Alcindoro. "Tales of Hoffmann" had this cast: Olympia and Antonia, Miss Escobar; Hoffmann, Mr. Onofrei; Giulietta, Miss Saroya; Niclaus, Miss Schalker. Miss Morosini, Mr. Cervi, Mr. de Cesare, Mr. Scott, Mr. Interrante and Mr. Curci were the other singers.

In "La Forza del Destino," the cast was as follows: Donna Leonora, Clara Jacobo; Don Alvaro, Mr. de Gaviria; Preziosilla, Miss Schalker; Don Carlos di Vargas, Mr. Royer; Marchese di Calatrava and Fra Melitone, Mr. Cervi; Padre Guardiano, Mr. Scott; Curra, Miss Morosini; Trabuco, Mr. Curci.

Carlo Peroni conducted the twenty-two-piece orchestra for all the performances, and played a large part in the artistic success of the engagement.

Joins University Staff at Miami

MIAMI, FLA., Aug. 14.—Olive Bannion of Mississippi will be head of the preparatory school of piano in the new University of Miami. Miss Bannion has been in the Miami Conservatory the past year. She has studied in New York, Chicago and Cincinnati. A. F. W.

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MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers
MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
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LONDON: Musical News Syndicate, 24 Berners St., W. 1.

PARIS: "Le Courrier Musical," 32 Rue Tronchet.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

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SUBSCRIPTION RATES (Including Postage)

For the United States, per annum	\$4.00
For Canada	5.00
For all other foreign countries	5.00
Price per copy	.15
In foreign countries	.15

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NEW YORK, AUGUST 21, 1926

SCARCITY OF MATERIAL ABROAD

WHILE individual musicians and music patrons, particularly those whose chief interest is in opera, continue to speak enthusiastically of this artist or that, as one whom America should not fail to hear, there is something like unanimity of opinion among managers who have been abroad this summer as to the scarcity of new artist material on the other side. Here and there, they report, are youths of much promise, fledglings, half-finished products, who may or may not ripen into international artists. But America already has not only the best the old world affords, but generally speaking, the second and third best. Some new faces can be expected each season, and among these one or two or a half dozen will gain some measure of recognition, with an occasional individual success. But, allowing for these exceptions, managers are returning from abroad virtually empty-handed, so far as unearthing any really formidable talent not to some extent already known in this country.

This seems to be particularly true of opera. Music pilgrims come home with praise for certain artists in France, Germany, Italy or Scandinavia, but their encomiums apparently are seldom corroborated by the reports to the opera managers by their agents, or by their own investigations. Herbert M. Johnson, manager of the Chicago Civic Opera Company, who returned last week, was frankly pessimistic regarding new stellar material abroad, and he felt that Giulio Gatti-Casazza, whom he met in Italy, entertained the same opinions. Some new singers of European origin have been added to the roster of both companies, but it is notable that

Americans again are more conspicuous than foreigners among additional artists engaged; and that in the case of the Chicagoans, the European recruits on whom real dependence seems to be placed are veterans like Marcoux and Polese who have sung in this country in other years.

If this situation is a somewhat disappointing one, it is not, however, one of unmixed evil, especially from the American's angle of view. More and more this country is supplying Europe—and particularly Europe's opera houses—with artists of American birth or adoption. This is not merely a matter of ambitious beginners who are "learning the ropes" on the other side. On the contrary, artists who have come to maturity and fame in this country are being depended upon to give the necessary éclat to Continental seasons. In opera particularly—with European standards not so exacting as those in either New York or Chicago, so far as individual singers are concerned—some artists of relatively moderate position on this side are being hailed as of the very first rank in their European appearances. There is no cause for cavil in this, but rather for congratulation all around.

No doubt, there are many Americans singing abroad, particularly in the smaller opera houses, who fall so far short of our own standards as to be scarcely a credit to this country. But it is improbable that they are inferior to the talent drawn from other countries to these same institutions. The prevailing standards, not the American fourth and fifth raters, are really to blame. And even if these amateurish, half-baked, and sometimes sadly untalented adventurers were much more numerous than they are, there would still be a sufficient number of really able American artists abroad to counteract the harm which the combination of American money and European lack of scruples is regarded in some quarters as bringing on.

Until such day as America has its own innumerable secondary operatic institutions, this country will continue to owe Europe a debt of gratitude for providing opportunity for unknown Americans to be heard, and for then weeding out, however slowly, the manifestly unfit.

THE PIANO'S NEXT ADVANCE

WHENCE will come the next advance in the technic of pianists—player technic, as distinguished from pedagogical helps, systems and refinements? The question persists, though some pianists feel that not until the instrument itself has been further improved, will there be any substantial addition to their technic, comparable to the innovations of the period between Chopin and Godowsky.

When Ignaz Moscheles and François Joseph Fétis published their "Méthode des Méthodes" in 1837, with Etudes from the distinguished pens of MM. Chopin and Liszt, the last word in the development of piano technic appeared to have been said. The last word about the particular kind of technic which characterized those worthies had undoubtedly been said—and no codicil has been attached to their will as yet.

But the mechanics of the keyboard still are capable of being extended in one of two ways, by one of two contrasting types of composer.

On the left we have a representative in the person of Franz Liszt.

On the right stands the forbiddingly bearded Johannes Brahms.

The Liszt type knows the resources and possibilities of his instrument so well that he is able to produce a glorified (at first sight, impossible) version of all that has gone before. The Brahms type has little feeling for what is effective and what is not, on the piano. He is not a virtuoso, only a musician who occasionally writes piano compositions, and he writes them in terms of something else. The Liszt sits at the piano and his ideas evolve under his fingers. The Brahms sits in an arm-chair and records what goes on in his brain, without realizing the unplayableness of what he writes. Liszt is *pianistic*—Brahms is *unklaviermässig*.

Yet both are potent factors in the development of the pianist's equipment, through different means. One appeals to the performer's vanity, the other to his musicianship, it is true—but that is a side issue. The other difference between them lies in the fact that the Liszt extends old lines, whereas the Brahms compels new ones.

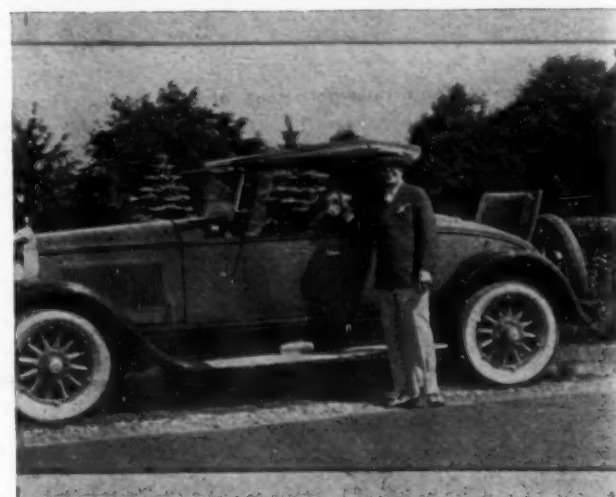
If piano technic is to go further, it must be at the hands of one of these. The fashionable thing to do just now is to write for the piano as for an orchestral instrument, as witness Stravinsky with

his "Petrushka," d'Indy with his "Symphony On a French Mountain Song," De Falla with his "Nights in the Gardens of Spain." This, of course, does little to develop the piano as a solo instrument.

The difficulties of these works for the pianist are difficulties in the production of effects, which some artists contrive with success and others ignore from disinterest. The actual development along this line came from Debussy, who demanded a veiled beauty of tone and scale, a sensitiveness with the pedal, that was in the way of being an innovation. Godowsky, in his more pretentious compositions—notably the "Java Suite"—uses Debussyan effects in the most pianistic manner possible. Godowsky's actual technical contribution has been in his contrapuntalities, and counterpoint was fairly well investigated by one J. S. Bach some years ago.

Piano technic, then, has not changed much since Brahms. The artist who can toss off the Paganini Variations may be fairly well assured that the gates of the keyboard's literature are open to him.

Personalities



Week-Ends Cum Motor Car

In the midst of a heavy summer season of teaching in New York, Thuel Burnham, pianist, takes his share of vacation in week-end flights in his new sport roadster. Russell Wragg, his chauffeur as well as secretary, officiated at the camera when this picture was taken, which necessitated his absence from the steering wheel. Of the States sending pianists and teachers to work with Mr. Burnham this summer, Georgia leads in number, there being nine music school directors and concert artists from that State alone.

Hadley.—Henry Hadley, who has just completed a week's engagement as guest conductor at the Stadium Concerts in New York, is being represented by compositions given in several world centers. His symphonic poem, "Salome," was not long ago performed in Moscow, according to a recent dispatch from Europe. His "Ocean" will be heard this month in the "Prom" Concerts by the Queen's Hall Orchestra in London, under Sir Henry Wood.

Sembrich.—"The Importance of Being Earnest When Singing Softly" might be the title of an essay if Marcella Sembrich could be persuaded to write it. A young student who was given an audition by the diva, and who was naturally anxious to make a good impression, sang various operatic arias in full voice. "Ah, yes," said Mme. Sembrich, "you have a very good voice, my dear. But would you now please sing something very softly? You know," she added kindly, "lots of people can sing loudly, but not everyone can sing softly as well."

Chamlee.—After the first presentation of "Manon," given at Ravinia on July 24, Mario Chamlee, who sang the rôle of Des Grieux, gave a reception at his house in Highland Park. Among the guests were Lucrezia Bori, Alice Gentle, Queeno Mario, Giovanni Martinelli, Edward Johnson, Léon Rothier, Giuseppe Danise, Genaro Papi, Francesco Daddi, Vittorio Trevisan, Jose Mojica and Désiré Defrère. After supper Mr. Chamlee showed moving pictures of the guests present, which he had taken himself. He also produced as a surprise a new version of "Roméo et Juliette," in which his small son of five years, Mario, Jr., appeared as Roméo and Chloe Denham, aged six, daughter of Avery Strakosch, appeared as Juliette.

Stoessel.—In the course of an all-Tchaikovsky program recently given at Chautauqua by the New York Symphony under Albert Stoessel, total darkness, an eclipse as deep as that reported to have been experienced by Samson, fell over the assembly. But, to the great surprise of the audience gathered in the amphitheater, the harmonies of a symphony modulated into the strains of the "Blue Danube" Waltz. Like Mr. Britling, the players "saw (?) it through" magnificently; and, having reached the end, continued their performance with "The Star Spangled Banner." The traditional skill of Hungarian orchestras, trained to extemporaneous playing, was recalled to mind; and when the lights came on again the concert was resumed according to the original plan.

Point and Counterpoint

By Cantus Firmus, Jr.

Tunes in the Wood



ONCE upon a time there were two good little tunes who lived in a great big symphony. The symphony had four rooms for them to play around in, and each room had a pretty name. One had "Allegro" over the door; another "Andante"; the third was the "Scherzo" room, and the fourth they called "Finale." When they were sleepy they went into the "Andante" room to rest; they used the "Scherzo" part for romps, and gave parties in the "Allegro" room. If guests stayed too long, the tunes took them into the "Finale."

All might have gone well until this day if these little tunes had obeyed their composer. He was very strict about not allowing them to associate with consecutive fifths or other little gamins who broke rules, and they grew tired of this and they decided to run away.

So one day when the composer was away on a vacation, fishing in the mountains, swimming in the sea and appearing in foreign opera houses, they slipped out through the coda and trotted off into a deep forest. At first they thought it was wonderful. There were no paths in the forest at all, and they could just wander hither and yon as they pleased. They forgot all about time, and even lost the key that would admit them back again into their own comfortable house.

Enter the Uncles

IT was when they were roaming around like this that two men whose names were Aton Ality and Tony Poly found them.

"We are so glad to see you, little tunes," they said. "We are your uncles, and if you will come with us you can do just as you please."

The false uncles said this because they wanted to get rid of the little tunes, and take possession of the great big symphony; but the tunes thought the invitation was lovely. So they took the hands of the false uncles and went with them deeper into the forest. By and by it got so dark they couldn't see where they were going, and presently they sank down on unresolved chords and fell asleep. When they woke up the false uncles were gone, and the tunes went on wandering around until they got completely lost. When they died from homesickness, Le Rossignol flew down and covered them over with queer intervals.

All Modern Improvements

THE uncles then moved into the great big symphony and soon installed improvements, such as modern rhythms and foggy atmosphere. They also brought in much new instrumental furniture. But they have changed everything so much that it doesn't look like the same place any more.

When Crabs Are Musical

FROM the New York World we learn, through reading a special article on frogs, birds and such like, that when

crabs make love the "male strikes an attitude on his toes, holding aloft one claw." We have seen operatic tenors do just this in impassioned love scenes, except that the tenor usually elevates himself on all toes the while he claws the air. But no one accuses the crab of striving for more notice than may be bestowed on him by the object of his affection, whereas the tenor is sometimes—though wrongfully, of course—suspected of trying to crab the soprano's applause.

* * *

Hoof and Mouth Disease

THE recent Charleston epidemic, which made the devotees of this devastating dance shift ankles gaily for vast periods of time, is not a new phenomenon. No, indeed!

According to Leo Staats, principal ballet master of the Paris Opéra, who is now on a visit to America, a similar floor-shaking figure was popular in the Sixteenth Century folk-dances.

Mr. Staats, however, blasted the fond illusions of Broadway habitués by declaring: "The Charleston is not dancing, but it is splendid exercise and very good fun."

Which reminds us of the classic story of an old lady discovered in an unfrequented place, who fondly believed that Charleston was a city in South Carolina!

* * *

Punishment and Crime

HELLO, Jones; what's the matter?" "Gunshot wound, old man."

"Great Scott! How did it happen?" "Out hunting?"

"No; home—learning the cornet."

* * *

Rejuvenated

FIRST COMPOSER: Have you ever heard my new piece before?

Second Composer: Oh, yes; many years ago—but it wasn't yours then.

A. T. M.

Esperanto

RUB: There are 8424 dialects in the world.

DUB: Does that include the one used by lyric sopranos?

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

The Humoresque

Question Box Editor:

Is the humoresque a definite musical form? J. H.

Ottawa, Aug. 11, 1926.

No. It is simply a piece of humorous or capricious character.

* * *

Concerning "L'Arlésienne"

Question Box Editor:

Is "L'Arlésienne" an opera or not? "VIRELAY."

Terre Haute, Ind., Aug. 13, 1926.

If you mean Bizet's music, no; it is incidental music to the play of the same name by Alphonse Daudet. There is an operatic setting of the play by Cilea

which had its première in Milan in 1897, but this setting is less universally known.

* * *

Then and Now

Question Box Editor:

To settle an argument, will you express your opinion concerning the singers of the 'Nineties in comparison with those of the present time?

BELLE BROWNE.

New York City, Aug. 14, 1926.

The standards are so different that any authoritative comparison is almost impossible. We have certainly no singer now to equal Jean de Reszké as an all-around artist, no dramatic sopranos comparable with Lehmann and Nordica, and no coloraturas like Melba. Nevertheless,

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there are, particularly among the younger singers, quite a few who seem capable of reaching the former standard of greatness and even of surpassing it. These things seem to go in curves, and it is amazing how the general run of voices has improved in the past ten years.

be about the average for a capable soloist who is a good reader. Of course, there are a few positions that pay considerably more than this, but they are far between and are jealously kept by those holding them.

* * *

Tempo Rubato

Question Box Editor:

In playing a rubato passage, is the value of the note really stolen and, if so, from what? H. B. N.

Richmond, Va., Aug. 8, 1926.

No. The term itself is poorly chosen and is misleading. The passage is simply played in an "elastic" manner.

* * *

Those Other Systems

Question Box Editor:

Can you tell me something about the systems of solmisation other than that of Guido d'Arezzo? Are any of them in use now? PIERRE DE LAMAR.

New Orleans, La., Aug. 10, 1926.

Waelrant of Antwerp, in 1550, used the syllables bo, ce, di, ga, lo, ma, ni, Pedro d'Ureña, in 1620, substituted "ni" for "si"; Hitzler of Stuttgart, in 1628, used la, be, ce, de, me, fe, ge; Graun, in 1750, used da, me, ni, po, tu, la, be. Guido's system, with modifications is still the popular one.

About Choirs

Question Box Editor:

When is the best time to come to New York to try for a choir position? What is the general run of salaries there for soloists? G. H. Y.

La Crosse, Wis., Aug. 12, 1926.

From February to May. Practically all choir contracts are made in the spring. Salaries are slightly higher in New York than in the provinces, though not so high as is generally supposed. From fifty to a hundred dollars a month would

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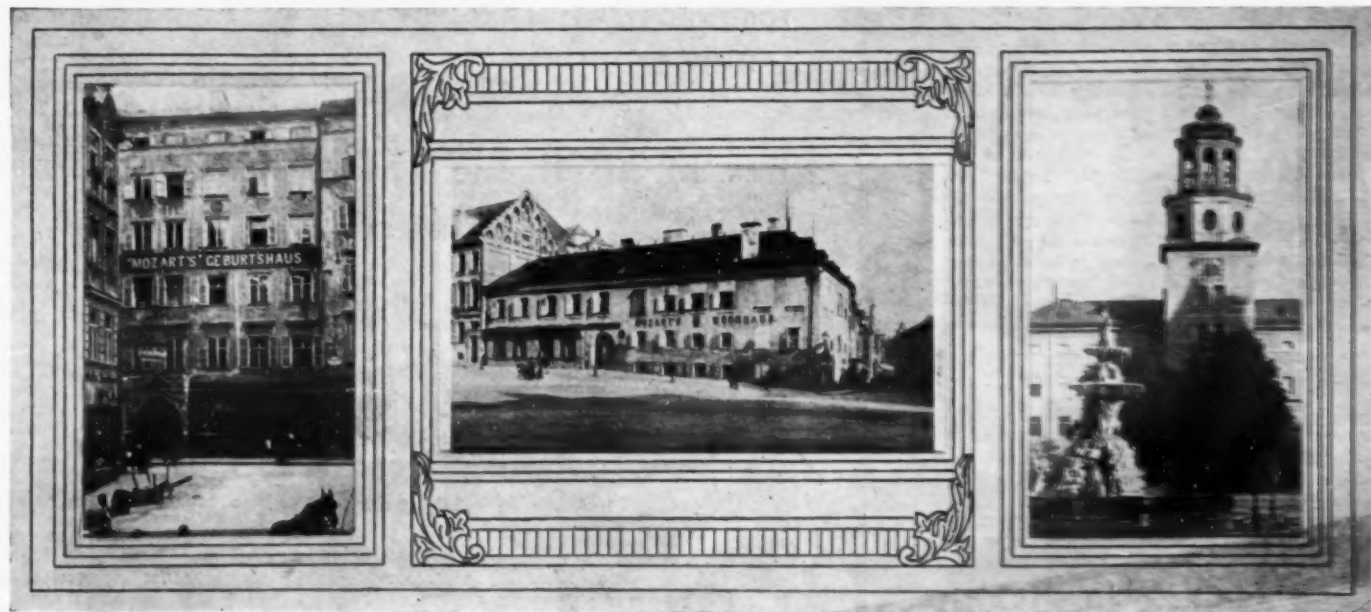
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SURVEY OF EUROPEAN ACTIVITIES

Salzburg Opens Gala Month of Festival with Visitors in Attendance from Many Lands



Photos by H. Gindler, Salzburg

LANDMARKS OF HISTORIC SALZBURG

Left to Right, Mozart's Birth House; the House in Which the Composer Lived During His Salzburg Years; and the Carillon Tower of the City

SALZBURG, Aug. 8.—Renewed activity has come to this little city of Austria with the arrival of an international audience for the annual Salzburg Festival of musical and dramatic events, which will last from Aug. 7 to 29. The first-comers hardly found the city fully prepared for the gala programs, the Riding Academy being got ready only at the last moment. There was, therefore, a little attendant flurry in evidence when the opening concert of the Festival was given in the Cathedral. Local choruses and players from this city and Vienna took part with the vocalists in this program of devotional music.

The figure of Max Reinhardt is again the guiding spirit of the Festival. Though his proposed production of the drama "Faust" in the original version had to given up as impracticable this year, there will be other striking representations to reward visitors. The first of these, "Everyman," with music by Einar Nilson, familiar to visitors at other festivals here, is scheduled for today at five o'clock in the Domplatz. This will be the first of eight scheduled productions of the old morality play, to which Reinhardt has given a new and gripping reality. "The Servant of Two Masters" by Goldoni will have a number of performances.

To musicians, opera and ballet features offered will be of first interest. These will be given in the Salzburg Theater. Strauss' "Ariadne auf Naxos" will have three performances, under the baton of the composer and of Clemens Krauss. It has been staged by Dr. Lothar Wallenstein of the Frankfurt Opera. Mozart's "Don Giovanni" is scheduled for two performances under Franz Schalk. Noted singers from the Vienna Opera and elsewhere will participate.

Mozart's "Abduction from the Seraglio" will be sung twice, conducted by Bruno Walter and staged by Alois Mora, former stage director of the Dresden

Opera. The opera-ballet program scheduled, of Pergolesi's "La Serva Padrona" and the dance productions of Mozart's "Les Petits Riens" and Gluck's "Don Juan," will have four presentations. Schalk will conduct. The ballet forces of the Vienna Opera will give the two latter divertissements, staged by Heinrich Kröllner. Finally, a number of performances of Johann Strauss' operetta, "Die Fledermaus," will be led by Walter, in the staging of Wallenstein, and with Maria Jeritza and Richard Tauber in the notable cast.

Concert Series Scheduled

The concert roster includes four orchestral lists, chamber music programs, individual artists, recitals and two concerts by the Vienna Male Singing Society. The latter ensemble will give works of Strauss, Schumann, Schubert, Brahms, Bruckner and others, with

Maria Gerhart, soprano, and players from the Vienna Philharmonic assisting.

The famous Rosé Quartet gave a concert on Aug. 8 at eleven o'clock in the Mozarteum, of Mozart works, including the Horn Quintet, with Karl Stiegler. In this museum to Salzburg's greatest son, there are scheduled also the following evening concerts: by Oscar Ziegler, pianist, Aug. 11, modern compositions; the Rosé Quartet, Aug. 13, works of Beethoven and Schubert; Richard Mayr, baritone of the Vienna Opera, Aug. 20, songs by Brahms and Schubert; the Society of Wind Instruments of the Vienna State Opera, Aug. 23, pieces by Mozart and Beethoven; Hans Duhan, baritone of Vienna, songs of Wolf and Strauss, and Johann Koncz, violinist from Budapest, Aug. 28, in compositions by Mozart, Brahms, Hubay and Paganini.

There will be four orchestral concerts by the Vienna Philharmonic. A morning

"Meistersinger" Launches Munich Festival

MUNICH, Aug. 1.—The Munich Wagner and Mozart Festival began on Aug. 1 in the Prinz-Regenten Theater, with "Die Meistersinger." The magnificent opera house was filled with a brilliant international audience which assembled between the acts in the gardens adjoining the building. The opera was directed by Hans Knappertsbusch of the Munich Opera, and the stage direction was under Max Jofmüller. The settings were new and beautifully executed, the first scene being especially fine, and the street scene an exact replica of the nearby city.

Vocal honors went easily to Wilhelm Rode, who sang *Hans Sachs*. He is considered here the finest German *Hans Sachs*. His voice is of luscious, mellow quality, never strained, his acting is simple, sincere and sympathetic. His singing of the long monologue in the third act was superb, as was his solo in the finale. Paul Bender sang *Pogner* with dignity and fine voice. *Eva* was beautifully sung and acted by Elisabeth Feuge. She possesses a brilliant high soprano particularly suited to Wagnerian rôles. *Magdalena*, sung by Luisa Miller, was also a fine conception.

The comedy of Beckmesser, Josef Geis, and David, Car Seudel, was sparkling, and both characters were well drawn. The only weak spot in the otherwise perfect performance was the tenor, Otto Wolf, who sang *Walther*. He marred the Prize Song with a throaty, tight tone, making the music seem much too high

for him. The Quintet deserves especial mention. Hans Knappertsbusch gave the score a masterly reading.

GERTRUDE ROSS.

Augsburg Season Brings Novelties

AUGSBURG, Aug. 5.—The Augsburg City Theater in the season just closed gave a number of novelties. Among these were Strauss' "Intermezzo," Frankenstein's "Lai-Tai-Pe," "Gianni Schicchi" by Puccini and "Die Tote Stadt" by Korngold.

Brünn Hears Opera "Cloak of Assunta"

VIENNA, Aug. 5.—A recent premiere in the City Theater in Brünn was "The Cloak of Assunta," an opera in two acts and an intermezzo, with a score by Eduard Chiari. The book is by the late Beatrice Dovsky, who wrote the libretto of Max Schillings' opera, "Mona Lisa." The story is laid in Naples and is developed in the realistic style of "Cavalleria Rusticana." The orchestral score is a tonally full and harmonically pleasing one.

New Krenek Work for Hamburg

HAMBURG, Aug. 5.—Ernst Krenek's latest opera, which bears the facetious title of "Johnny spielt auf," will be given its world premiere in the Hamburg City Theater. The date of the production has not been announced. The text of the work is by the composer.

Princess Wills Million Francs to Isidore de Lara

PARIS, Aug. 7.—By the will of the Dowager Princess of Monaco, who died here last December, Isidore de Lara, the English composer, falls heir to a legacy of 1,000,000 francs, besides 50,000 francs additional as executor's fee, and certain books and furniture. The will states that the decedent and the composer had been friends for forty years. The Princess, before her first marriage to the late Duc de Richelieu, was Marie Alice Heine of New Orleans. The present Duc de Richelieu, who now makes his home in New York, is named as residuary legatee. On account of the depression of the franc, Mr. De Lara's inheritance will amount to only about \$50,000. The Princess was the widow of Prince Albert I of Monaco.

list on Aug. 15, conducted by Clemens Krauss, with Maria Gerhart, soprano, and Mr. Stiegler, horn player, in the Festspielhaus, will be given over to works of Mozart. Evening concerts at the same place will be as follows: Aug. 26, Krauss conducting, Beethoven's "Leonore," No. 3; Haydn's Symphony in G, and Richard Strauss' "Sinfonia Domestica"; Aug. 27, Franz Schalk conducting, Mozart's Symphony in E Minor and Bruckner's Eighth Symphony; Aug. 29, Bruno Walter conducting, Mahler's Fourth Symphony, Mozart's Violin Concerto in G Minor, played by Mr. Koncz, and Weber's "Oberon" Overture.

Roszi Varady, 'cellist, who has been active in concert during recent seasons in America, will be the soloist at a concert of the Vienna Philharmonic, under Krauss.

Among the dramatic productions which are forming a feature of the festival, under Reinhardt's direction, is Karl Vollmoeller's translation of Gozzi's "Turandot," the play on which the late Giacomo Puccini and his librettists based their opera. Exotic incidental music by Einar Nilson added much to the production, which was very beautifully mounted and costumed.

Danish History Vivified in Opera, "Leonora Christina"

COPENHAGEN, Aug. 1.—The second world premiere was given at the Royal Opera here recently within a few weeks, when "Leonora Christina," an historical opera, with a score by Siegfried Salomon and a book by Aage Barfoed, was heard, shortly after Ebbe Hamerik's "Stepan."

This work, in four acts, based on national legends, concerns the daughter of King Christian, who reigned from 1588 to 1648. It deals with the tragic life-story of the heroine, who, with her spouse, *Elfeldt*, was forced to flee the country because of his disagreement with her brother, the reigning king, *Frederick III*. She sought refuge in England, but instead of granting her protection, the sovereign sent her back to Denmark. There, after enduring a long imprisonment in the "Blue Tower," she ended her days in a cloister. The opera closes with her liberation from the Tower.

Salomon proved himself in this opera a follower of the romantic school. There is a genial flow of melody, which is always agreeable, though not of the highest individuality. The orchestration contains many fine and well-contrived bits, and there is a slight introduction of old church modes to provide "atmosphere."

The staging sought to be historically authentic. In the prison scene and the first entrance of *Leonora Christina*, the stage designer has followed the costume in an old portrait by Zahrtmann. The title rôle was effectively sung by Tenna Fredriksen, who maintained the illusion of the story well. The opera was conducted by Dr. Torben Krog. Undoubtedly this production will remain in the memory as one of the high points in native Danish opera production.

Milan Will Name Street After Leoncavallo

THE City Council of Milan has decided to name a street in that city after Ruggiero Leoncavallo, according to a recent news dispatch from Italy. The initiative for the action, according to this report, came from a little group of artists, among whom were Titta Ruffo, Rosina Storchio and Edoardo Garbin. The street selected was that leading from the Piazza Durante to the railway embankment now called delle Rottole.

NEWS FROM CONTINENTAL CENTERS



Costanzi Theater Renamed at Conference of Fascisti

ROME, July 28.—The Congress held in Rome during the closing days of June to effect reforms in the country's musical and dramatic spheres, included some interesting discussions. One of the proposals of the conference was to rename the Costanzi Theater, which has been purchased by the State, the "National Opera Theater."

A number of leading music critics argued for the necessity of forming in Rome an Academy for Dramatic, Musical and Motion Picture Art, where young artists could prepare for their careers with a better understanding of the essentials.

It was also proposed to organize a restricted association of the Costanzi Theater with other opera houses throughout Italy, with the object of producing widely, in complete form, outstanding musical works. It was proposed to carry out this plan by appointing a council of leading composers and critics to arrange the productions.

A noteworthy resolution was that all Italian opera theaters which have a subvention from State or city must be pledged to produce every season at least two new works. One of these must be selected by the theater direction, with

the aid of a competitive vote, from the works of living composers. Some of the proceeds from these productions, it was proposed, should be turned over as pensions to the leading contemporary composers of the country, in order to further their work.

The Accademia Filharmonica Romana announces two prize contests. The Buzzi Prize of 1000 lire will be awarded to an Italian composer who submits the best suite for string instruments before Sept. 30, 1926. The work will be played in one of the Accademia concerts in the coming season. The Ravicini Prize of a gold medal will be given to the young pianist resident in Rome, who intends to follow a professional career and who makes the best showing in competition. In addition to the medal, a diploma admitting the artist to the Accademia and the privilege of appearing in a concert in the latter building during the coming season, will be awarded.

A number of pupils of Ottorino Respighi were heard in a recent recital of compositions, held at the Academy of Saint Cecilia. These include Gian Luca Tpechi, Lidia Ivanov, Ogo Ottaviani and Simone Cuccia.

Luisa Tetrassini has offered to the American School of Music in the Villa d'Este, according to dispatches from Milan, two prizes of 2500 lire each. They are designed to be awarded to the best pupils of the classes in singing.

Music and Silhouette Make New Art Form



Scene from the Silhouette Film with Music. Recently Shown in Paris. The "Princess" Plays Chess with the "King."

THE increasing vogue of the silhouette as an art form has recently been typified in new musical productions in France and Italy. The mounting at La Scala of Stravinsky's "Nightingale" in the season just closed had a novel tableau in which the figures of the Chinese Emperor's court were shown shadowed against a white curtain. The latest use of this effective form has been in a film, "The Adventures of Prince Ahmad," recently shown in Paris, with a special musical score by V. Zeller.

This enchanting little spectacle is of the most artistic sort. It was devised by Lotte Reiniger on an "Arabian Nights" tale of the Prince Ahmad, who by the arts of a base magician is transported through the sky on a wondrous flying horse. He rescues princesses, visits magic palaces and, after being imprisoned in the earth by the magician, makes his escape. There are many comedy scenes, very droll in the silhouetted form.

Schönberg Finds Conductors Mortal Like Other Wights

VIENNA, July 30.—Recently, no less an apostle of the new than Arnold Schönberg contributed an interesting essay on conducting to the periodical *Pult und Taktstock*, which is designed for musical conductors. Beginning with a quotation of Mahler's remark that "every musician should set as his greatest aim the playing of what is in the notes," the composer of "Pierrot Lunaire" states: "Everything else aside, dynamics, tempo, tone-color and the qualities which result from them, such as character, distinctness, force, are only means of performance, serving to make intelligible the thoughts of the composer."

The realization of abstract thoughts remains behind the notes, and it is possible, he says, that even the composer may give more than one interpretation of a work. He quotes Mahler as replying to him after the first performance of the Seventh Symphony: "I don't know which you consider more important. But in the first performance I attained more precision, but in the second my tempi were better regulated." Though Mahler knew these facts, the modern composer comments, he himself could not decide which was the better performance.

Braunschweig Opera Plans Novelties

BRAUNSCHWEIG, July 23.—The Landestheater plans to open its new season on Aug. 22. Under the direction of the intendant, Ludwig Neubeck, the first performance anywhere of a new version of Handel's opera, "King Pörus," will be given. Another premiere will be the two act ballet-opera, "The Echo of Wilhelmstal" by Franz Mikorey. A new opera by Eugen d'Albert, and a number of revivals, are scheduled.

Frankfort Holds Liszt Memorial Event

FRANKFORT, July 25.—The fortieth anniversary of Liszt's death is being marked this week by an exhibition of paintings, autographs and other memorials of the composer. The event is being arranged by the Manskopf Museum of Musical History, founded by Nicolas Manskopf.

presented, where the magician has an encounter with an old sorceress, who proves more than a match for him.

The musical score by M. Zeller is more than an accompaniment, for the music is perfectly synchronized and especially composed to illustrate the various episodes of the unfolding tale.

Competitive Meetings Flourish on British Soil

LONDON, July 29.—The British Federation of Musical Competition Festivals held its summer conference recently in the House of Lords.

The number of festivals affiliated with the Federation is now 193. The festivals are held in England, Scotland, Northern Ireland, South Africa, Canada, and India. The annual general meeting and conference will be held at Chester during the first week in October.

Sir Henry Hadow, vice-chancellor of Sheffield University, who presided, congratulated the Federation on the fact that its work was extending so much that few waste places were now left. If conducted in a sportsmanlike and friendly spirit, nothing but good could come from it, especially artistic unity and artistic comradeship, for which the festivals stood, he said. Sir Henry referred to the fact that the Carnegie grants would soon come to an end, and urged that everything should be done to replace them. Grants were necessary to the existence of these festivals, and they should be added to by individual subscribing members.

At the twenty-second annual meeting of the London Musical Festival, held in the Central Hall, Westminster, it was stated that the London Musical Festival was the largest competitive festival in the country, with its "record" of 4450 entries, representing upward of 12,000 performers. Ernest Read presided, and Maurice d'Oisly sang French and Italian songs. Lester Jones was re-elected secretary for the twenty-second year in succession.

Stuttgart Announces Novelties

STUTTGART, July 30.—A number of new productions are announced for the coming opera season. Among these are the world premieres of "Rossana" by Rudolf Peterka, to a poem by Kurt Münzer; and "Ariadante" by Handel, in a new version by Anton Rudolph. In addition there will be first productions by this theater of Busoni's "Doctor Faust"; "La Forza del Destino," in the German translation by Werfel; "Ariadne auf Naxos," "Gianni Schicchi," Hindemith's "Cardillac" and "Acis and Galatea" by Handel.

"Color Music" for German Opera Stage

BERLIN, July 29.—A novelty of the coming season will be the introduction of "color-music" on the opera stage. The Municipal Opera direction has engaged Alexander Laszlo, who gave some interesting experimental works at the Kiel Festival last summer, to make some productions in the coming season in November.

"Nerone" Scheduled for Verona Arena

VERONA, July 30.—The summer opera series in the Arena here will this year include Boito's "Nerone," according to present plans. "Il Trovatore" is also among the works proposed for the large amphitheater.

"Heliodor" to Have Première

COLOGNE, July 29.—"Heliodor," an opera by the young Cologne composer, Gustav Kneip, has been accepted by Ernst Martin, intendant of the Krefeld City Theater, for its première in the coming season. The libretto is by F. Walter Ilges.

Modern Musical Ideals Clash with Old in Paintings Seen at Düsseldorf Exhibition



BEFORE AND AFTER THE ADVENT OF JAZZ

Left, "The Flute Player" by Leo Küpper; Right, "Jazz Band" by Adolf Uzarski. Paintings on Exhibition in Düsseldorf Which Illustrate the Styles of the Muse of Yore and the Muse of Today

DÜSSELDORF, July 29.—The arts have been a feature of the big exposition for health, social service and body-building, being held this summer. Though sanitary measures and physical culture are the predominating themes of this fair, which includes exhibits from many localities, there have been a series of concerts by bands and other organizations. The exhibition of paintings has also attracted no little attention.

In the latter there are several paintings which illustrate the attitude of this

country's artists toward the invasion of jazz. On the one hand there is "The Flute Player" by Leo Küpper, which shows a serene musician of the old school playing his instrument in the seclusion of his simple home. A samovar and a tea-cup symbolize the pleasant hospitality which has reigned in the world of local music, in the days now seemingly past, when the musician deemed himself somewhat of a priest in a highly respected cult.

On the other hand, there is the somewhat satiric canvas of Adolf Uzarski, entitled "Jazz Band." This pictures the mechanization of music as a ballroom art, with its view of a half-dozen expressionless automata of the band, clad in severe Tuxedos, the drum player being in the foreground as the most important member of the noisy ensemble. (The drum-head, incidentally, is labelled in unmistakable English, "The Six Devils.") Also to be seen are the surprising sartorial fashions for women, including the bobbed haircut, which Central Europe has accepted only with some misgivings!

BORDEAUX.—André Messager's opera, "Béatrice," which has been heard at Monte Carlo and the Paris Opéra-Comique, will be produced in the coming season at the Grand-Théâtre here.

Honor of Knighthood Conferred on Henry Coward

LONDON, Aug. 1.—The honor of knighthood has been conferred on Dr. Henry Coward, conductor of the Sheffield Choral Union. Sir Henry is seventy-seven years old. He is one of the most picturesque figures in British contemporary musical history, as his early athletic exploits preceded the artistic endeavors which have raised him to a position of unique eminence as a choir leader. Sir Henry was born in Liverpool.

Hoogstraten Applauded in Re-Entry at Stadium

[Continued from page 1]

his Los Angeles engagement at the Hollywood Bowl in order to keep his appointment with Stadium audiences, resumed his place at the conductor's stand on Wednesday evening, inaugurating his re-entry with a stirring performance of the "Freischütz" Overture. He spoke briefly of the western beauties and praised the Los Angeles Philharmonic.

Brahms' Second was the symphony of the evening and to it Mr. van Hoogstraten brought its full value of lyric song, emphasizing its quiet beauty naturally and easily, and building his climaxes with care for balance.

Debussy's "Fêtes," from the orchestral Nocturnes, was played with imagination and skill worthy of one of the finest of impressionistic compositions. Tchaikovsky's stupid "Capriccio Italien" and Rimsky's "Bumble Bee," the latter being given as an extra, formed the remainder of the evening's allotment. C. G.

Mr. Hadley's Farewell

On the closing night of his Stadium engagement, Mr. Hadley performed the extra service of two speeches, whereas only one has heretofore been customary. The first came after his Rhapsody, "The Culprit Fay," and the second was in the nature of a few extra parting words at the conclusion of Tchaikovsky's Fourth Symphony, which brought the program to an end. Not fearing to follow in the steps of all his predecessors, Mr. Hadley saw fit to begin with the "Leonore" Overture No. 3. "The Sorcerer's Apprentice" by Dukas brought a few moments of jollity just before the intermission.

"The Culprit Fay" on this occasion received its Stadium première. It is a melodious composition, written with no little deftness of orchestration. It has some very effective moments. Yet on the whole, one notes a little prolixity. This Rhapsody was written in 1908-09, and won a \$1,000 prize offered by the National Federation of Music Clubs. It was first performed at the Federation's convention in May, 1909, at Grand Rapids, Mich., with the composer conducting the Chicago Symphony. The Stadium audience received it cordially, as was indicated by the statement above that the composer was forced to make a speech after its performance.

E. H. F.

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Prelude from "Egypt"

Monday evening's Stadium program was interesting chiefly for Mr. Hadley's presentation of an excerpt from an American opera, Prelude to Act III of "Egypt" by William J. McCoy, a California composer, now living at Oakland. This was the first time that Mr. McCoy's music had been played in New York.

According to the composer's statement, this Prelude is a tone-picture aiming to set forth the various important elements, personal and emotional, of events in the lives of Marc Antony and Cleopatra. "The alluring and compelling personality of the passionate queen; the invectives of Antony; the seductive narrative of the Egyptian's love for the Roman; Antony's resistance to Cleopatra's wiles; the Queen's personality intensified," etc.

It would be a matter of individual imagination as to whether the composer has succeeded in sketching in tones his literary outline. But musically, he has produced a composition that must be called agreeable, if in no way striking. This Prelude shows a technic that has absorbed the idioms of influential moderns antedating Stravinsky, without evolving, in turn, one of its own. It is well scored for orchestra, and Mr. Hadley conducted it with utmost conscientiousness.

Smetana's Overture to "The Bartered Bride" opened the program and was followed by the "New World" Symphony. Preludium by Jaernefeld and "Don Juan" by Strauss, plus "Valse Triste" and "Shepherd's Hey" as encores, constituted the rest of the program.

S. M.

Beethoven-Wagner

A rather dull list confronted those who attended Thursday evening's concert, which unreasonable weather compelled to be given in the Great Hall. Beethoven and Wagner were the twain represented, the former by his F Major Symphony labeled "Pastoral," and the latter by excerpts from "Götterdämmerung" and "Rheingold." The peak of the evening, dramatically, of course, was the Funeral March of *Siegfried*, which Mr. van Hoogstraten played with maximum effect.

R. A. E.

Taylor Suite Pleases

Deems Taylor's delicious and altogether lovely Suite, "Through the Looking Glass," held the place of honor, so far as interest goes, on Friday, when Mr. van Hoogstraten played it with understanding and appreciation. The orchestra was in fine fettle, despite the depressing influence of the rain outside, and gave an excellent account of itself throughout the evening, with special emphasis upon the Taylor work, which holds its place as a composition of value.

Mozart's E Flat Symphony, No. 543 in the Köchel catalogue, was simply and beautifully set forth, a gem of purest ray serene. The Goldmark "Sakuntala" Overture began the list, and the Love Scene from Strauss' one-act "Feuersnot"

ended it, both performed up to Philharmonic standards.

R. A. E.

"Carnival Des Animaux"

A novelty to Stadium devotees was given on Saturday night when Saint-Saëns' so-called "Grande Fantaisie Zoologique," his "Animals' Carnival," regaled, with its rather witless wit, an indoor gathering. The "Carnival" has never been very noted for its musical value, but it has generally been conceded to be what is vaguely called "fun." It was not an appalling amount of "fun" on Saturday, despite excellent, though somewhat dispirited playing. The animals have simply become fossilized, one and all. Mr. Van Vliet's "Swan" solo was deservedly applauded.

Mr. van Hoogstraten began with a finely brisk "Oberon" Overture, and played Grieg's Elegiac Melodies for all they were worth. In Schubert's C Major Symphony, the conductor seemed slightly at sea, but contrived for the most part to allow the music to speak for itself, which it did eloquently.

W. S.

Play Handel Concerto

Heard for the first time at the Stadium, the Concerto Grosso in D, Op. 6, No. 5, for two solo violins, solo cello and string orchestra by Handel, proved delightful fare for the Sunday nighters, who turned out in considerable numbers for the first outdoor concert since the early part of the week. Mr. van Hoogstraten led this work confidently, with insight, and those under him, including the soloists—Messrs. Lange, Tak and Van Vliet—gave him fine support. As music, it was of the utmost satisfaction. Dividing the first half of the program with the Concerto were Beethoven's Overture to "Coriolanus" and the Weber-Weingartner "Invitation to the Dance."

An impressive performance of Ravel's choreographic "La Valse" was of major importance in the second half. Mr. van Hoogstraten outdid himself in projecting the varied moods of this work, whose

magnificent orchestral technic looms larger with each hearing.

The Second Rhapsody of Liszt, vividly played, earned an encore, the "March of the Caucasian Chief" from Ippolitoff-Ivanoff's "Caucasian Sketches." A. L.

CONCERTS IN ATLANTA

Programs Include Radio Lists—Orchestral Players are Heard

ATLANTA, GA., Aug. 14.—A series of broadcast programs, under the direction of George C. Biggar, secretary of the Sears-Roebuck Agricultural Foundation, from WSB Station of the *Atlanta Journal*, in the Biltmore Hotel, commenced this month. The first concert marked the opening of the Sears-Roebuck department store. The programs will continue for a time at the WSB Station, then will be given from Sears-Roebuck's studio.

The series was opened with a "pop" concert by Enrico Leide, conductor of the Atlanta Symphony, with his Little Symphony, made up of twenty players of the Atlanta Symphony. Louise Hunter, soprano of the Metropolitan Opera and the Atlanta Municipal Light Opera Company, was the soloist.

On Aug. 2 Maybelle S. Wall, teacher of piano and music critic of the *Journal*, presented resident artists in a classical program. Appearing were Ethel Beyer, pianist; Mrs. John Sizoo, contralto; Mrs. Charles Dowman, pianist; Wallace Jackson, violinist, and Solon Drukenmiller, tenor.

On Aug. 3 Enrico Leide presented his Small Orchestra in a program of southern music. On Aug. 9 Mr. Leide presented his String Quintet in a program of music from many lands. Riley Eakin, soprano, and Floyd Jennings, tenor, were the soloists. HELEN KNOX SPAIN.

CHICAGO.—Sidney Silber, pianist, of the Sherwood Music School, was assisted by his pupil, Gladys Atkinson, in a program given in the Fine Arts Recital Hall, Aug. 10.



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For Bulletin Address

DEAN H. L. BUTLER, College of Fine Arts, Syracuse, N. Y.

American Conservatory Nears Half-Century of Progress in Art World

CHICAGO, Aug. 14.—The American Conservatory will enter upon the final decade of its first half-century with the beginning of the regular fall term, on Sept. 9.

For forty years the school has been under the personal supervision of its founder, John J. Hattstaedt. Its place as a leading institution is evidence of Mr. Hattstaedt's genius in providing young America with a musical education of the finest grade.

Mr. Hattstaedt's executive staff includes Karleton Hackett, Adolf Weidig and Hénio Lévy as associate directors, Allen Spencer as dean of the faculty, and John R. Hattstaedt as secretary and manager. The notable group of over 125 teachers surrounding him are, for the most part, of long standing on the faculty.

In the piano department, Josef Lhevinne is named as guest instructor. The regular faculty includes Mr. Lévy, Mr. Spencer, Silvio Scionti, Henry Purmort Eames, Kurt Wanieck, Clarence Loomis, Louise Robyn, Earl Blair and others. Mr. Hackett's associates in the vocal department include E. Warren K. Howe, Elaine De Sellem, Charles La Berge, Marie Sidenius Zendt and others. Jacques Gordon, concertmaster of the Chicago Symphony, teaches exclusively at the Conservatory, by special engagement. Herbert Butler, Mr. Weidig and others are among his distinguished colleagues. Wilhelm Middelschulte, Frank Van Dusen and Edward Eigenschenk are among the teachers of organ.

Mr. Weidig heads the department of

theory, composition and orchestration, and shares his duties with such well-known men as Arthur Olaf Andersen, John Palmer and Leo Sowerby. Hans Hess is listed among the teachers of 'cello. O. E. Robinson heads the department of public school music. William F. Rice teaches psychology and English literature.

Enrico Tramonti, of the Chicago Symphony, teaches harp, and intensive work is offered in vocal analysis, ensemble playing, accompanying, sight reading, ear training, musical diction, orchestral instruments, French, German, Italian, Spanish, dancing, and so on. The Walton Pyre School of Dramatic Art and Expression, affiliated with the Conservatory, is headed by Mr. Pyre, and has a highly competent faculty.

The course of study is divided into seven departments: the preparatory, intermediate, normal, collegiate or graduating soloists', post-graduate and master, or artist class. In the normal course, teachers' certificates are awarded; the degree of bachelor of music may be taken in the post-graduate course, and that of master of music in the master course. Provision is also made for special students.

A full recital and concert course is an interesting feature of the Conservatory direction. Pupils are given exceptional opportunities to be heard in recitals, and there are numerous contests in which they may also try their skill. Numerous free scholarships are awarded in the departments of piano, violin, voice, organ, 'cello, theory and dramatic art. Gold and silver medals are awarded, to a strictly limited number of excellent students, in all departments. A music bureau aids qualified students to secure professional engagements.

The Conservatory maintains dormitories, for both board and room, in various fine residence districts of the city. Branch schools are located in the four chief sections of the city.

Girvin Institute Encourages School Spirit

CHICAGO, Aug. 16.—After a season's existence as the Girvin Violin School, this institution has been enlarged by its founder, Ramon B. Girvin, who has renamed it the Girvin Institute of Musical Arts. Additional room in the Kimball Building has been secured, and numerous

ment of a scholarship fund for next season.

Class meetings provide another example of the fine school spirit which prevails at the Girvin Institute of Musical Arts. On Fridays, from 7 till 8, Mr. Girvin lectures on the literary, historical and theoretical aspects of music. From 8 until 10 the meetings are devoted to ensemble playing in all forms; the last half hour of this period is given over to debates, either prepared or extemporaneous. After these debates Mr. Girvin says, the music played by the students descends from the purely classical, and that syncopation creeps in. The remainder of the meeting is given over to dancing.

The Institute has become a home for the entire school. In Mr. Girvin's own studio pupils may consult his library in the preparation of lessons either for the institute or for the public school. Throughout the school are objects of art and paintings, by which young musicians' tastes may be developed.

The school maintains four student orchestras, through which pupils may make their way up into the Symphony Club. Beginning with the opening of the fall term, the faculty will include, besides the violin department, nine teachers of piano, three in voice, three in theory and a special faculty for children's work in piano and theory. A series of ten school concerts will be given in Kimball Hall. At one concert, to take place in Orchestra Hall, the Vivaldi Concerto in A Minor will be played to organ accompaniment by forty young violinists, in unison.

Mr. Girvin's creed is animated by an enthusiasm for absolute, or demonstrable truth. He is determined to have his school "a school of education, not of imitation."



Daguerre Photo

Ramon B. Girvin, Chicago Violin Teacher, Whose School Is the Outcome of His Theories of Instruction

departments are now available to the large number of students.

The success of Mr. Girvin's venture is regarded as being due chiefly to the remarkable personal influence he exercises over his pupils. For eleven years a member of another music school in this city, Mr. Girvin eventually decided to form an independent school in which he might give his ideas of teaching full scope. His venture met with unqualified success. He has presented at least four young artists in public debuts within the last season; each of them has been rewarded with critical praise.

The whole school bears unmistakable signs of vitality, and the student spirit of this institution displays a unity and zest which are remarkable. A mothers' club, organized during Mr. Girvin's absence from the city with the Little Symphony, composed of his students, is made up of parents from Sheridan Road, La Grange and the Ghetto, a congenial body in which all walks of life are represented. This club, numbering forty-five members, is busy with various social entertainments given at the school, and one of its functions is to serve cafeteria lunches during orchestral rehearsals. By this means over \$200 has been placed in the school treasury toward the establish-

Nelson Ends Répertoire Classes

CHICAGO, Aug. 14.—Edgar Nelson recently ended at Bush Conservatory one of the most interesting vocal repertoire classes held in Chicago this summer. The subjects included oratorio, opera, French, Russian, German, Italian and American songs. Mr. Nelson was assisted by William Phillips, Alice Phillips, Nelli Gardini, Leola Aikman, Watt Webber, Maude McKenna, Grace Holverscheid, Kathleen Ryan, Stella Trane and Helen Pratt, singers connected with Bush Conservatory, of which Mr. Nelson is president.

Lusk Continues Foreign Tour

CHICAGO, Aug. 14.—Word has been received in Chicago of the great success met with abroad by Milan Lusk, local violinist, upon his appearance with the Bohoslav Symphony, following upon brilliant appearances in Prague. On the former appearance he played the Vieux-temps Concerto in D Minor in a manner which elicited an ovation from a critical audience.

FACULTY NAMED FOR NEW NORTHWESTERN COURSES

Church and Choral Music Department
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CHICAGO, Aug. 14.—The faculty of the department of church and choral music which will be added to the Northwestern University School of Music at the opening of the fall semester, has just been announced. It will include Peter Christian Lütken, dean, who will direct the new department, with the assistance of Arthur Stanley Martin, in organ, choir training and service playing, and of Oliver Seth Beltz, in history. A series of special lectures will be given by notable musicians, including Rev. Canon Winfred Douglas, on "Plain Chant and Gregorian Music"; Waldo Selden Pratt, on a subject not yet announced; H. C. Fricker, on "Choral Training"; F. Melius Christiansen, on "The Successful Choir," and H. Augustine Smith, on "Church Music and the Correlated Arts of Ritual and Worship," "Congregational and Community Singing" and "Visual and Dramatic Art."

Dr. Douglas is music editor of the New Hymnal of the Episcopal Church. Dr. Pratt is professor emeritus of public worship in the Hartford Theological Seminary, is the author of a history of music and editor of the American volume of Grove's "Dictionary of Music." Mr. Fricker is musical director of the Mendelssohn Choir of Toronto. Mr. Christiansen conducts the choir of St. Olaf College, at Northfield, Minn. Mr. Smith is director of fine arts in religion at Boston University.

Frieda Stoll Arrives in Europe

CHICAGO, Aug. 14.—Frieda Stoll, soprano, has arrived in Europe. Starting her voyage on the De Grasse, she and her companions were transferred to the Ohio after two days sailing, when the former steamer was disabled. Miss Stoll, "adopted" by both French and the British contingents aboard the Ohio, was soloist on programs given by each company of voyagers.

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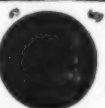


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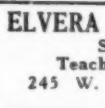
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New Building Adds Much to Peabody Equipment

BALTIMORE, Aug. 16.—The new home of the preparatory department of the Peabody Conservatory, of which Harold Randolph is director, is completed and will be ready for teaching purposes at the opening of the fall term, Oct. 1.

The completion of this building, as also the enlargement and modernizing of the Conservatory building, gives the institution accommodations for not only its present enrollment, but also for its long waiting list. These improvements were made possible by the late J. Wilson Leakin, a prominent Baltimore citizen, who died two years ago and bequeathed the Conservatory a sufficient sum for these improvements, as well as modern equipment on a par with its artistic standards. Its resources furnish sufficient opportunity for instruction in music in all grades and branches.

The new preparatory building is five stories high and occupies a lot with a frontage of about seventy-two feet on Mt. Vernon Place, adjoining the Conservatory building. Its architecture, while different from that of the main building, harmonizes with it. The structure is of stone with simple lines, being separated from the main building by a terraced garden. The main floor is considerably higher than the others and contains the auditorium and recital halls. The other floors are made up of studios, reception halls and rooms for the dancing classes.

The preparatory department was established by May Garrettson Evans, its present superintendent, and has grown so rapidly that until the new building was erected, it has been housing in temporary quarters over 2000 pupils.

The new organ at the Conservatory, built as a memorial to the late J. Wilson Leakin and known as the J. Wilson Leakin Memorial Organ, overshadows in size that of any other instrument in Baltimore, and makes possible recitals by eminent artists. The organ has sixty stops, including chimes, harp and all modern accessories. It has a movable console, and the pipes are encased in a receptacle built in the court between the concert hall and library wing.

The Peabody Conservatory is designed, as expressed in the language of its founder, George Peabody, to be "adapted in the most effective manner to diffuse and cultivate a taste for music, the most refining of all the arts, by providing a means of studying its principles and practising its composition and by periodical concerts, aided by the best talent and most eminent skill within the means of the trustees to procure."

Being an endowed institution, it is



The Structure Just Completed by Peabody Conservatory, Which Contains Preparatory Department, Auditorium, Recital Halls and Other Facilities

thus freed from the necessity of making concessions which financial considerations might impose, and is able to maintain an exceptionally high standard for graduation. This peculiar condition makes the duties and responsibilities of its director, Mr. Randolph, somewhat different from those confronting either a private enterprise or a conservatory which is merely one of the many in its locality. As Peabody Conservatory stands practically alone in its part of the country, and is a semi-public institution, Mr. Randolph has endeavored to perform the two-fold duty of training musicians to the highest point through capable instructors and a complete curriculum, and to bring music by all other means in its power to as many individuals as possible. The first of these is made possible in large measure through the endowment.

To meet the wishes of the founder, a

series of recitals by world-renowned artists is given annually at the Conservatory on Friday afternoons. This series is free to the pupils as part of their educational course. These recitals are supplemented by courses in musical appreciation, extension courses, and concerts given outside by faculty and students. In this way music is brought into the lives of as many people as possible and the Conservatory becomes a sort of clearing house for musical activities in its section of the country.

Is Wholly American

Mr. Randolph is proud of the fact that he received his entire education at the school of which he is now the head. He is a pianist of distinction, who, by birth, education and training, is entirely American. Mr. Randolph was born in Richmond, Va. He holds an enviable position, not only as a soloist, but also as a chamber music player. He has appeared as soloist in the most important eastern cities and also with leading orchestras. His duties as director of the Conservatory have compelled him to give up his concert activities, but he has been amply rewarded for his devotion to his duties by having his dream of many years come true, which was for a greater Peabody Conservatory, a school of music to rank with any in the world.

DIAZ IS HEARD IN SAN DIEGO CONCERT

Tenor Features Songs by Local Composer—Mormon Choir Sings

By W. F. Reyer

SAN DIEGO, CAL., Aug. 14.—Several fine concerts have been heard here recently. Foremost was that by Rafaelo Diaz, Metropolitan tenor. This program, which was of a varied nature, was extremely popular with the large audience and many numbers were repeated. Rilla Fuller Hesse, local composer-pianist, was the assisting artist, and two of her compositions were included in the program. Her latest song, "Winter," dedicated to Mr. Diaz, was heard.

The Mormon Tabernacle Choir gave a fine evening at the Spreckels Outdoor Organ. The chorus of 220 scored a real triumph. The program was largely secular and the numbers selected with a view to popular enjoyment. The concert was directed by Anthony Lund, and accompanied by Edward Kimball, organist. Assisting were Louisa Watson, soprano; William Russell, baritone, and Alex Camafari, tenor. The choir was augmented by the Chaminade Chorus of Women's Voices.

Besides the purely musical aspect, the concert included several interesting features, among them the speech of greeting by the mayor of Salt Lake City, and the presentation by him, on behalf of the Chorus, of a bouquet of flowers to Ernestine Schumann Heink, who was present, with a tribute to her inspiration to the Choir during her visits at Salt Lake. The diva, who is at her Coronado home, responded with an expression of her appreciation of the help Utah people were always ready to give in support of her work for her "Soldier Boys."

Much interest is being shown throughout the state, as well as locally, in the master class in organ playing conducted at the Spreckels Organ during August by Albert Riemenschneider of Cleveland. Mr. Riemenschneider arrived in San Diego Aug. 2. Royal Brown, local organist, in charge of the business arrangement, announces a fine enrollment. The organ symphonies of Charles Marie Widor will be studied and also played in public recitals during this period. Dr. H. J. Stewart, San Diego official organist, is on his annual vacation. During his absence, concerts will be given by San Diego organists. Among them will be Royal A. Brown, organist of St. Joseph's Church; Gladys Hollingsworth, organist of the University Christian Church; T. Morley Harvey, organist of First Church of Christ, Scientist, and Austin Thomas, organist and choir-master of All Saints' Church. Concerts by several prominent visiting organists will be announced later.

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MILWAUKEE PREPARES TO WELCOME SUPERVISORS

Plans for 1928 Biennial Convention Being Made—Band Concerts Given with Aid of Radio

MILWAUKEE, Aug. 14.—Plans are already going forward in preparation for the 1928 biennial convention of the Supervisor's National Conference. It is planned to hold this important meeting in Milwaukee.

Recent visitors to this city were George Oscar Bowen of Tulsa, Okla., president, and A. V. McFee of Johnson City, Tenn., treasurer of this organization. They came in the interest of the convention. Musical instruction has become a feature in the schools, Mr. McFee said, and improvements in this instruction are being made steadily. Many colleges and schools, he added, are installing radio sets as a means of musical education.

A new policy of the park board is that of sponsoring band concerts by radio. Music played in one park is picked

up in all the leading parks at the same time. Receiving sets and loud speakers have been installed in each park. One band thus plays for tens of thousands of people, though appearing only in one place.

C. O. SKINROOD.

Reuter Pupils Give Recitals

CHICAGO, Aug. 14.—Rudolph Reuter presented pupils in recital at the close of his local summer master classes. Those heard included Ruth Singleton, Beatrice Royt, Eunice Hobson, Allene Herron, Beth Bradley, Orson White, Harold Van Horne and Vergil Smith. Music by Castelnuovo-Tedesco, Infante and Tchernin was listed.

CHICAGO—Balfour Eastman, baritone, who has been singing in "Castles in the Air" here since early fall, will return to New York with the company on Sept. 1, and will resume his study with William S. Brady.

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[Continued from page 1]

others were capable, as usual, in their rôles. José Mojica as *Incredibile* has established a standard, and Ada Paggi was successful in the rôle of *Bersi*.

The chorus was excellent.

Mr. Martinelli and Mr. Danise were also heard in "Fedora," the title rôle of which was sung by Alice Gentle, on Aug. 7. Miss Gentle brought to her task all the sweep and power which are characteristic of her vivid style. Mr. Martinelli conceives the rôle of *Loris* somewhat lymphatically, yet there was a cave-man element in his love-making. Mr. Danise's singing was enjoyed, and Margery Maxwell sang the music of *Olga* with charm. An amusing portrait of the pianist, *Lazinsky*, was drawn by Philine Falco. Léon Rothier sang the part of the Russian peasant in the first act "by courtesy," and other reliable members of the company joined in a very smooth ensemble. Mr. Papi conducted effectively.

Brilliant Comedy

"Fra Diavolo" sparkled as if it were a comparatively new work. The production was entirely appropriate in all details. Mario Chamlee brings exactly the quality of voice, and the necessary fluency, to a title rôle in which he is not excelled, so far as Chicago knows. Florence Macbeth made a charming *Zerlina*, sang with her accustomed deftness and acted with a much heartier sense of humor than her repertoire ordinarily permits her to disclose.

A great part of the brilliance of the performance lay in the comedy of Virgilio Lazzari and Desiré Defrère, as *Diavolo's* two disreputable henchmen. As Mr. Defrère is a baritone, and his rôle of *Benno* is really a tenor part, it was found necessary in the last act to transfer the parts of *Benno* and *Giacomo*, and this gave Mr. Lazzari an opportunity to produce a full strength falsetto, which, including as it did, a remarkably good trill, caused a spontaneous outburst of applause.

A gentler irony prevailed in the performance of the expert Vittorio Trevisan, as the English nobleman. Ina Bourskaya, as his wife, was also very clever. José Mojica brought the rôle of *Lorenzo* to a striking point of effectiveness. Louis D'Angelo and others joined in a performance pleasantly conducted by Mr. Papi.

"The Barber of Seville" was repeated on Aug. 8 before a large audience, with Luella Melius as a delightful *Rosina*, skillful in coloratura, and arch in comedy. Mr. Chamlee sang delightfully as *Almaviva*, and Mario Basiola was a superb *Figaro*. Mr. Rothier added his classic performance as *Basilio*, and Vittorio Trevisan rejoiced the throng with his kindly drolleries as *Bartolo*. Mr. Papi conducted.

For the repetition of "La Bohème" on Aug. 12, Miss Rethberg was a new *Mimi*. This was her second performance of the rôle. She sang without rehearsal, but sang as if the opera were her most familiar one. The beauty of her voice and workmanship were once more apparent. Edward Johnson was a fine *Rodolfo*, and won his usual ovations. Mr. Basiola, Mr. Lazzari and Mr. Defrère, as the other Bohemians, to say nothing of Margery Maxwell as *Musetta*, were highly successful participants.

Paolo Ananian and several others added effective bits. Mr. Papi, conducting, seemed to find both his orchestra and himself weary.

"La Vida Breve," the season's first novelty, was repeated Aug. 11, before a second sold-out house. The participants were again Lucrezia Bori, Mr. Mojica, Miss Bourskaya, Mr. D'Angelo and Mr. Defrère. The ballet, headed by Ruth Page and Mark Turbyfill, aroused great enthusiasm. Louis Hasselmans conducted admirably.

The opera was preceded by a short orchestral concert, led by Eric De Lamarter, who also conducted the concerts of Monday evening and Thursday afternoon. EUGENE STINSON.

Hoogstraten and Eichheim Lead Hollywood Concerts

[Continued from page 1]

lovers had come to expect during the régime of Sir Henry Wood, Mr. van Hoogstraten's opening program was nevertheless unusual, in that it provided Bowl patrons with their first hearing of Schubert's Symphony in C. There was also the "Tannhäuser" Overture, "Fêtes," from Debussy's Three Nocturnes, and Ernest Schelling's "A Victory Ball"; Milton Sills read the verses of Alfred Noyes' poem that suggested the composition, adding to the interest of a work that has found many admirers through frequent hearings.

The program on Thursday evening was especially noteworthy, in that it introduced to Los Angeles the American soprano, Esther Dale, by all odds the most gifted and cultured singer heard at the Bowl this season. Following a superb performance of Sibelius' ever-popular "Finlandia," she proffered two arias by Mozart, "L'Amore, Sarò Costante," from "Il Re Pastore" and "Alleluia," both new to the Bowl. Disclosing a manner and style that can be approached by few singers of today, Miss Dale immediately established herself as a singer of rank. Mozart's phrases and roulades seemed to find a perfect setting in the expanses of the Bowl. For her second number, Miss Dale sang "Plus Grand Dans Son Obscurité" from Gounod's "Queen of Sheba," proving herself equally at home in more dramatic utterance. Her success with the huge audience was immediate and emphatic, and she responded to the many recalls with three extras, Mendelssohn's "On Wings of Song," with orchestra, and the "Dutch Serenade" and Rogers' "The Star."

The remainder of the orchestral program consisted of Strauss' waltzes, "Vienna Woods," played with verve and abandon, and Beethoven's "Eroica" Symphony, substituted for Brahms' First. The questionable policy of placing a symphony last on a program was again apparent, since those who desired to remain until the close were continually annoyed by the hundreds who found it necessary to leave. The orchestra showed greater unanimity as the work progressed, especially in the impressive measures of the Funeral March and in the Scherzo.

Mr. van Hoogstraten made his last appearance on Friday evening, Aug. 6, on which occasion he led the Brahms Symphony No. 1, Mozart's "Marriage of Figaro" Overture, Liszt's "Les Préludes" and Roy Harris' Andante, which had its first New York hearing in the Stadium series, under the same conductor's baton two weeks previous. There was considerable interest in the



Photo de Guelde

CHICAGO, Aug. 14.—Viola Audet will join the piano faculty of the Chicago Musical College for the beginning of the fall term, on Sept. 13, according to an announcement now made by Herbert Witherspoon, president. Mme. Audet is well known in Chicago as a teacher of piano, and has enjoyed professional success in this capacity elsewhere during the last ten years. Her work at the College will include, besides private lessons in piano playing, instruction in repertoire, normal work and composition. For several years she has conducted an interpretation class in an original and interesting fashion. She will continue this work at the College. As a recital artist, Mme. Audet has been heard in New York, Boston, Montreal, Toronto, Chicago, Paris, Copenhagen and other cities. A New York appearance is among her engagements for next season. Mme. Audet has published many compositions for piano, voice and cello. One of her pupils, Edwin Samuelsen, has recently met with much success on the Pacific Coast, and has also been heard in Paris, London and New York.

last-named work because of the fact that the composer has spent most of his life in California. It was cordially received by a large audience that also sent Mr. van Hoogstraten on his journey eastward with the sound of ovations ringing in his ears.

For the last program of the week, on Saturday night, the management brought Henry Eichheim from his home in Santa Barbara to present an interesting program that included one of his own compositions, "A Chinese Legend," written in the form of a symphonic poem. The composer has employed some fifteen strange instruments to assist the usual orchestra to interpret the work. The composer-conductor was given a hearty reception that must have been gratifying to himself and also to a large delegation of his fellow-townsmen who journeyed 100 miles to Hollywood to do honor to him.

Mr. Eichheim also proved the calibre of his abilities as conductor by leading the orchestra in effective performances of Beethoven's "Egmont" Overture, "Forest Murmurs" from Wagner's "Siegfried," Saint-Saëns' "Danse Macabre," numbers by Debussy and Ravel and Tchaikovsky's "1812" Overture.

With the end of the Bowl still three weeks distant, Bowl patrons are looking forward to a week's interesting program under Eugene Goossens, with Alfred Hertz scheduled for the two final weeks. HAL DAVIDSON CRAIN.

EVENTS IN SEATTLE PROVE STIMULATING

McCormack Recital and Programs of Wide Range Enjoyed

By David Scheetz Craig

SEATTLE, Aug. 14.—John McCormack's Seattle appearance again delighted a capacity audience in the Moore Theater, where Mr. McCormack was presented under the auspices of Frank P. Hood. William van der Burg, 'cellist, was the assisting artist, and Edwin Schneider was accompanist.

Louis Victor Saar, composer and pianist of Chicago, who is in Seattle lecturing for the Progressive Series Normal Course, played in a recital of his own compositions before a representative audience of musicians and teachers, impressing them by his creative ability and pianistic talent. Mr. Saar was feted with a reception in the Leon Cepparo Studios, sponsored by the Capitol Hill Branch of the Seattle Music and Art Foundation, Mrs. G. A. C. Rochester and Blanche Rozema in charge; and with a dinner in the Olympic Hotel under the auspices of the Washington State Federation of Music Clubs, Helen Crowe Snelling, president.

The appearance of Irving M. Glen, dean of the music department, University of Washington, as a baritone soloist, was welcomed after his retirement from the recital field for several years. Dean Glen, assisted by Iris Canfield, 'cellist, sang von Fielitz' "Eliland" and a group of miscellaneous songs. Accompanists were Ruth Allen and Leone Langdon.

A young Negro tenor, E. Merr Booker, sang in recital at the Cornish School. He revealed a lyric voice, used with artistry, in a program consisting mainly of spirituals, which were Fisher's "Deep River," Manney's "Goin' to Shout" and Burleigh's "Balm in Gilead," "By and By," "Sinner, Please Doan Let Dis Harves' Pass," "Ain't Goin' Study War No More," "When I'm Gone" and "Go Down Moses."

Arthur E. Heacox of Oberlin Conservatory, Oberlin, Ohio, presented his class in orchestration at the University of Washington in a demonstration that revealed splendid musicianship for public school work. Arrangements by R. H. Kendrick, Pearl Ingalls, Mildred McManus, Domeneca Del Duca, Bertha Lero, Sister M. Vera Buss and Sister Lamberta were listed.

CHICAGO.—Quentin R. Ulrey, tenor, of the faculty of Olivet College, Olivet, Mich., is holding a private class in Cole-raine, Minn., from Aug. 7 until Sept. 15.

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Progressive Club Sponsors Many Watertown Activities

[Continued from page 5]

New York Federation of Women's Clubs, the New York State Federation of Music Clubs and the National Federation of Music Clubs, and has sent delegates to the meetings of these organizations. It has contributed, among other things, to the prize fund of the National Federation of Music Clubs, to the Nettie Hewitt scholarship fund of St. Lawrence University, at Canton, N. Y., to the MacDowell Memorial, and has amassed a scholarship fund of its own, from which local needy music students have been aided. During the war a sum totaling about \$800 was given to the Red Cross and other patriotic organizations.

Each year since 1916, with one exception, the Club has financed a course of artists' concerts, from three to five each winter, the tickets selling from \$2.50 to fifty cents, so that no real music lover need be excluded. The New York Philharmonic, the New York Symphony, the Russian Symphony, the Cincinnati Symphony and the Detroit Symphony are among the orchestras that have been presented, and the list of soloists includes Ernestine Schumann Heink, Louise Homer, Margaret Matzenauer, Marguerite D'Alvarez, Christine Miller, Anna Case, Julia Culp, Geraldine Farrar, Jascha Heifetz, Fritz Kreisler, Josef Hofmann, Reinold Werrenrath, Charles M. Courbois, Giovanni Martinelli, Toscha Seidel, Percy Grainger, Mischa Elman, John Powell, Sergei Rachmaninoff, Emilio de Gogorza and Louis Graveure.

The Club has supported choruses, both mixed and for women's voices, which have successfully given such works as "The Creation," "Tales of Old Japan," "Hiawatha's Wedding Day," "The Lady of Shalott," and for two years supported an orchestra of local musicians, but for various reasons it was thought best to abandon that effort for the present.

The pleasures of the meetings have been greatly enhanced since the Club has owned its own piano.

Philanthropic work has taken the form



Mrs. R. W. Beaman, Secretary of the Watertown Morning Musicales

of community "sings," with an experienced leader from outside; concerts given by members in the three local hospitals each year, at Madison Barracks, and at the Old Ladies' Home; a music memory contest for the public school children; and for the past two years, providing free music of a high order every day during National Music Week.

Young Cuban Pianist Gives Recital

HAVANA, Aug. 12.—Arminda Schutte, pupil of Flora Mora, gave a piano recital on July 28 in the Teatro Principal de la Comedia before a large audience. Her program, nicely arranged, opened with Beethoven's Sonata, Op. 31, No. 2. An étude by Rubinstein followed. Chaminade's "Automne" was later played, as were a Nocturne, a Mazurka and the C Major Etude by Chopin. Liszt's "Wilde Jagd" and "Mazeppa," a Danza, No. 12, by Granados and the "Cloches à travers les feuilles" of Debussy were liked.

Coast Musicians Keep Summer Season Brisk

LOS ANGELES, Aug. 14.—The Zoellner Conservatory, which lately removed to its new home on Wilshire Boulevard, has announced further plans for the expansion of its activities. Because of the increased enrollment of students from points in the San Fernando Valley, the institution has acquired the Lovejoy Conservatory in Burbank, founded several years ago by Grace Lovejoy. The school already has an enrollment of 200 students and improvements are to be made to accommodate more in the fall. Mrs. Lovejoy will remain in charge, under the direct supervision of the Zoellners. Another branch school is maintained in Hollywood.

Frederic Dixon, pianist, who with his wife, Anne Stevenson, New York teacher of singing, is spending the summer on the West Coast, made his only recital appearance in a musicale sponsored by Mrs. Chester Wallace Brown and Fannie Charles Dillon, at the home of Mrs. Brown on a recent date. Some 200 guests greeted Mr. Dixon in a program that ranged from MacDowell's "Keltic" Sonata to works of Chopin, Ravel, Cyril Scott and Miss Dillon, and laudly applauded the virile and heroic qualities in his playing. His command of the keyboard and a wide range of dynamics enable him to surmount all technical difficulties and to reveal the inner meaning of each composition. Miss Dillon's Prelude No. 6 was especially fascinating and was redemanded, with both performer and composer sharing the honors. Several demonstrations with the Ampico evoked applause.

Alexander Bevani, with the encouragement and support of Gaetano Merola, conductor, will leave for Italy in the latter part of October, taking with him a class of serious students who desire to prepare themselves for operatic careers. The party will spend the winter in Milan, where the members will

pursue their studies under the direction of Mr. Bevani and assistants chosen from the staff of the La Scala Theater.

Alfred Mirovitch, pianist, who is conducting his fifth summer class in Los Angeles, is planning a special teachers' class which began Aug. 11. The work will consist largely of lectures, in which Mr. Mirovitch will consider and discuss the various problems confronting the teacher. In addition to teaching his large class, Mr. Mirovitch is devoting much time to rehearsals with Josef Borissoff, violinist, with whom he will begin a world tour in October.

HAL DAVIDSON CRAIN.

Silver Cup for U. S. Army Band Leader

WASHINGTON, Aug. 14.—Captain William J. Stannard, leader of the United States Army Band here, was honored by his friends and admirers on the evening of July 28 with the presentation of a large silver loving cup. This was a token of appreciation for the fine concerts his band has presented in Washington and by radio to millions throughout the United States. The cup was presented by Isaac Gans, president of the Washington Chamber of Commerce, who stressed the merits of the Army Band as a musical organization and referred to Captain Stannard as an efficient leader. "Captain Stannard stands out as a shining example to all men as a bandmaster," said Mr. Gans, in presenting the cup. "He has endeared himself so to those who serve under him that he has the honor and respect of every member of the organization." A. T. M.

SAN FRANCISCO.—Louis Graveure opened his master class in San Francisco Aug. 2, with a large attendance of active and auditor pupils.

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Mme. Reiner Entertains in Europe

CINCINNATI, Aug. 14.—Burnet Tuthill, general manager of the Cincinnati Conservatory, has returned after a vacation spent touring Europe with Mrs. Tuthill and a party of students who remained for six weeks to study with Berta Gardini Reiner in Italy. The itinerary included Cologne, Berlin, Dresden, Munich, Zurich, Lucerne, Milan, Rome, Naples, Florence and Bologna.

It was at Bologna that the party halted, Mr. and Mrs. Tuthill remaining a short time to enjoy the hospitality of Mme. Reiner at Villa Gerster, Pontecchio, and the students preparing to take up their study of voice culture, opera and Italian. Villa Gerster is situated on a large estate, on which are several additional buildings, including a pavilion, the "Coffee House," the chapel, and homes of those employed on the place.

The return route passed through Venice, Lausanne, where they were entertained by Alfred Pochon; Geneva, where the Fêtes des Fleurs was in progress; Paris and London.

Many pleasant visits with old and new friends of the music world were incidents of the trip. While in Bologna Mr. Tuthill saw Adolfo Betti, and in Paris he was entertained by Henri Le Roi, his former teacher. Cincinnati Conservatory alumni joined the traveling students in Paris for a luncheon, and on another occasion heard one of their number Edouard Buck, a former pupil of Karl Kirksmith, in a cello recital. Mr. Buck returns to the United States this summer, as do John Byrne, who has been teaching in Paris for several years, and Leo Polskee, a prize pupil at the Paris Conservatoire.

Elizabeth Dellenberger, a Cincinnati Conservatory student, who was awarded the Alliance Française scholarship at the commencement exercises in June, was encountered in the British Museum, and Dr. Theodore Holland, upon whom the

conservatory conferred the honorary degree of Doctor of Music this spring, was also seen. Mr. Tuthill was signally honored on the occasion of his meeting with W. W. Cobbett, an English authority on chamber music, for the latter asked him to contribute an article on chamber music for the *Clarinet*, to be incorporated in a dictionary which he is compiling. As chairman of the chamber music division of the National Federation of Music Clubs, Mr. Tuthill was responsible for two of the genuinely worth-while musical events of Cincinnati's last season, when he organized the first festival of American chamber music and offered the city the opportunity of hearing the Flonzaley Quartet, the Beermann Trio and Leo Sowerby in two programs.

F. B.

Stringed Classes Attract Many to Curtis



Kubey-Rembrandt Studios

Carl Flesch, Richard Hartzler, His Assistant and Their Students in Violin at the Curtis Institute of Music, 1925-1926. Lower Row: Jacques Singer, Philadelphia; Iso Briselli, Berlin, Germany; Paul Gershman, Vineland, N. J.; Jacob Savitt, Philadelphia. Center Row: Miss Hodge, Philadelphia; Mr. Flesch, Mr. Hartzler, Louise P. Walker, Ottawa, Kan. Upper Row: Eugene Lamas, Los Angeles; Max Aronoff, Philadelphia; Judith Poska, Seattle; Lois Pullitz, Santa Monica, Cal.; Lily Matison, Santa Monica; Frances Goldenthal, New York; Jacob Rader, Philadelphia.

PHILADELPHIA, Aug. 14.—Inquiries from students in every part of this country, as well as from many who are now abroad, are being received at the Curtis Institute of Music concerning courses in the department for stringed instruments.

Carl Flesch, director of the violin department, announces that entrance examinations will commence the latter part of September. His assistant is Richard Hartzler. Associated with them will be Sascha Jacobinoff, Frank Gittelsohn and Emanuel Zetlin.

Mr. Flesch is spending the summer in Germany, where a number of his pupils from the Curtis Institute go in order to continue their studies without interruption. Recently Mr. Flesch shipped from the other side an interesting consignment of music to be used next winter by the Curtis Quartet and the ensemble classes.

Pupils in the stringed instrument department have the added advantage of training in ensemble work with Louis Bailly, in charge of viola instruction, and with Felix Salmond, teacher of cello. They also have the benefit of orchestral rehearsals each week under Leopold Stokowski, conductor of the Philadelphia Orchestra, who is director of orchestral training at the Institute.

There are also special classes for orchestra students, conducted by Marcel Tabuteau, first oboe player in the Philadelphia Orchestra. Instruction in solfège will be given by Renée Longy-Miquelle, former director of the Longy School in Boston. Work in composition and orchestration will be directed by Reginald O. Morris, who has resigned a professorship in the Royal College of Music in London to assume direction of the department of theory.

One of the first courses established in the United States for students desiring

Golden Jubilee of Bayreuth Opening Observed

CELEBRATING the fiftieth anniversary of the opening of the Festival Theater in Bayreuth on Aug. 13, 1876, with "Rheingold," Wagnerian concerts are being given throughout Germany. A copyright dispatch in the New York Times recalls the fact that Emperor William I, although almost an octogenarian, attended the first festival, also that of the artists who appeared in the Ring performances in 1876, as far as can be ascertained, Lilli Lehmann and her sister, Marie, are the only ones still living. Lilli Lehmann is now seventy-eight years old, and her sister seventy-five.

MILWAUKEE EXTENDS MUSIC TO CHILDREN

Large Theater Makes Chicago Symphony Series Available

By C. O. Skinrood

MILWAUKEE, Aug. 14.—More than 7000 seats have been made available for the school children of Milwaukee for symphony concerts here. By this arrangement, the children will hear the Chicago Symphony in the Auditorium. The concerts will be given in November and March.

While the Chicago Symphony has been coming to Milwaukee for years, giving ten concerts each season for adults, it has been found difficult to promote similar concerts for children by giving matinees on the same days. Now the problem has apparently been solved by arranging a series in the Auditorium, which has a larger seating capacity than the Pabst Theater, in which the Chicago concerts have hitherto been heard.

The other problem—that of providing patronage—will be solved at the time, the larger capacity giving a chance to cut prices materially. The School Board and the music department of the public schools will cooperate in selling seats.

If the series is a success, the plan will be extended so that 50,000 school children can be accommodated by permitting 5000 children to hear the orchestra each time.

The plan is to enlist the interest of a large number of patrons among music students of high schools, and from the upper grades in the elementary schools. Later, the plan will be extended to take in schools in the suburbs and parochial school children, who also number many thousands.

The Chicago Symphony management is cooperating with this Milwaukee educational feature by permitting the orchestra to play at a low rate for matinees. This can be done with practically no additional expense, the charges being carried by the evening, or adult, concert series.

Frederick Stock will explain the music to the children as in the past, and will illustrate the themes by calling on members of the orchestra to play them.

"Kitesh" for Riga Opera Theater

RIGA, Aug. 1.—The coming season of the Riga National Opera will be opened with a production of Rimsky-Korsakoff's "The Legend of the Invisible City of Kitesh."

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Activities Among Artists in America

IN NEW YORK STUDIOS

Rhoda Mintz, soprano and vocal teacher, has completed a busy summer session and is spending the month vacationing in Warwick, N. Y. She will return to the city on Sept. 5 and re-open her studios on Sept. 15.

David Zalish, pianist and teacher, has been giving special attention in a summer class of six weeks to several of his pupils who will appear in recitals next season. George Bagrash, Pearl Weiss, Ada Liebow and Hilda Lichtenfeld have already been heard in concerts. Among those who will make their debuts soon are Ada Kuegelmass, Dorothy Lewis and Anna Goldberg. After a vacation in Saratoga Springs, Mr. Zalish will re-open his studio on Sept. 13. His annual recital will be given in January.

From the studio of Frantz Proschowsky comes news of his artists' doings. Muriel La France has signed a contract to appear in joint concerts with Mischa Levitzki. Miss La France was cordially received when she sang at the last concert of the Rubinstein Club in New York. She is a protégé of Amelita Galli-Curci, who is sponsoring her study at the Proschowsky studio.

Albert Kappaport has been engaged with the Chicago Opera Company, where he will sing important rôles in the coming season.

Among those in the master classes in Minneapolis of the teacher's classes at MacPhail School were Clara Williams, soprano of the northwest; Lora Lulsdorff McCartney, contralto; Mr. Fullerton, head of the vocal department; Miss Cachow, Miss Wharton and Bessie Hutchinson. "The Way to Sing" has become the standard vocal guide at the MacPhail School.

Roy Wall, formerly of Lincoln, Neb., will settle in Seattle, where he will teach and concertize.

Alex D. Puglia has been engaged by Estelle Liebling as acting teacher and stage director of her opera class. Mr. Puglia was for years connected with leading American opera companies in the capacity of stage manager, and has prepared a number of Miss Liebling's pupils for the operatic stage. Activities of Miss Liebling's artists have been numerous.

Joan Ruth was re-engaged for an Atwater Kent concert on July 25. Ann

Schmitz Class Continues in Colorado

The E. Robert Schmitz summer master class is in its third week in the Rocky Mountains. Colorado proved so attractive last summer for the work that this summer's session is being held in Colorado Springs. Jean Hersher, Mr. Schmitz's Paris representative, is attending the class, and many students are having special work with her. Mme. Hersher will have charge of the Birmingham Conservatory from next September to January. Mr. Schmitz has practically the same assistant teachers with him as for several years. They are Florian Shepard and Ruth Dyer from Mount Holyoke College, Marion Cassell of New York, Mabel Riggs Stead of Chicago, and Ella Connell Jesse of Portland, Ore.

Macmillen Fulfills Summer Engagements

Francis Macmillen was the soloist at the Sesquicentennial orchestra concert of Aug. 4, playing the Bruch G Minor Violin concerto with the Philadelphia orchestra, Walter Henry Rothwell conducting. Mr. Macmillen's engagement at the Sesquicentennial is one of a series of summer concerts he is playing, his most recent concert appearance being at Cornell University on July 16. On July 1 the students of Miami University, Oxford, Ohio, heard him. Other colleges and universities to engage Mr. Macmillen include Kansas State Teachers College, Hays, Kan.; University of Arkansas, Fayetteville, Ark.; University of North Carolina, Chapel Hill, N. C.; Grinnell College, and Ottawa University, Ottawa, Kans. Among his coming recitals is one at Ohio University, Athens, Ohio.

Palmer Christian Has Active Summer

Palmer Christian held an organ master class this summer at the University in

Mack is to sing in September at an Atwater Kent concert. Celia Branz sang at an orchestral concert with WEAF on Aug. 1. Delphine March was heard with the WEAF Orchestra on Aug. 19. Jessica Dragonette sang at an orchestral concert with WEAF on Aug. 22. Viola Sherer is to give a concert with the WEAF Orchestra on Sept. 5. In the WEAF Opera Company, among the leading soloists, are Frances Sebel, Genia Zielinska and Devorah Nadworney, all Liebling pupils.

At the Colony Theater, the Liebling Trio, consisting of Beatrice Belkin, Patricia O'Connell and Celia Branz, sang a medley of popular songs arranged by Miss Liebling, and proved so successful that they were re-engaged for a second week. Betty Lawrence is prima donna of one of the Publix Reviews for thirteen weeks. In another Publix Review, one of the leading soloists is Nancy Corrigan. Clementine Rigeau was soloist in the "Midsummer Beach Frolic" at the Jackson Heights Theater, July 24 to 27. Cornelius Pickler has been singing at the Strand theaters in New York and Brooklyn. Beatrice Belkin was guest soloist with the Philadelphia Scala Opera Company in Linwood, N. J.

Sergei Klibansky announces several new engagements of singers from his studio.

Gladys Brown has been engaged as soloist in the First Baptist Church, Des Moines.

Anna Prinz is to appear in the Hopkins production of Franke Harling's jazz opera, "Deep River." Other Klibansky artists in this production are Lottice Howell, prima donna, Helen Eastman, Ruth Witmer and Anne Louise Elliott. Magda and George Craig gave a successful concert in the Anderson Auditorium in Montreal, N. C.

Fanny Block was heard at Briar Cliff Lodge on Aug. 10.

Sam Wolf, who gave a concert in Atlantic City recently, has been re-engaged for several appearances.

Miss Block and Vivian Hart are to be soloists at the Maine Festival. Miss Block and Lotta Madden have made several appearances with the Goldman Band.

Aimee Punshon has been substituting at the Fifth Avenue Presbyterian Church. She also sang at the Columbia University concert in July.

Ann Arbor, Mich. In addition to his teaching, Mr. Christian gave two recitals for the University Summer Session, and has spent much time in preparing his next season's programs. His recital bookings for early fall include the dedication of organs in Jackson, Mich.; Wheeling, W. Va.; Akron, Ohio; and a recital in Cedar Rapids, Iowa. Mr. Christian has also been booked to appear as soloist with the Detroit Symphony under Ossip Gabrilowitsch, on Dec. 9 and 10. He will make a trans-continental tour in February and March, covering the Middle West, South and Pacific Coast.

Manhattan Forces Will Give "Namiko San"

George Brandt has been engaged by the Manhattan Opera Company to sing the leading tenor rôle in "Namiko San" in English. Tamaki Miura, Japanese soprano, who created the title rôle in the opera's world première in Chicago last December, will again be a guest artist of Frank Kintzing's Manhattan organization on its cross-country tour of thirty weeks. She appears in "Madama Butterfly" as well as in the new production. The Pavley-Oukrainsky Ballet of twenty-two dancers will be a feature of each performance.

To Play for Benefit

Ernest Hutcheson will be one of the attractions in the benefit arranged by the Sandwich, Mass., Health Association for Aug. 24. Although only a summer resident of Sandwich, and then only in the brief intervals between his summer master class at Chautauqua and his concert season, Mr. Hutcheson is a hearty supporter of its community work.



WANDA LANDOWSKA, at her summer residence at St. Leu-la-Forêt, near Paris, in a home rich in priceless old manuscripts and precious mementoes—including one of Chopin's pianos—will give private lessons and courses in the interpretation of the music of the past until Oct. 1. Mme. Landowska's concert appearances in the United States next season are limited to the months of January and February. Her engagements include appearances in Chicago, New York, Ithaca, Syracuse, Rochester, Buffalo, Palm Beach, Cleveland, Kansas City, Madison, Scranton, Amsterdam and Milwaukee.

Composer Returns from Provincetown Sojourn

Homer Nearing, composer and pianist, recently returned from a summer visit to Provincetown, Mass., in which art colony he devoted some weeks to composition. Mr. Nearing will resume his teaching this month in his studios at the Metropolitan Opera House Building and in his branch school at Allentown, Pa. Mr. Nearing's piano recording of his composition, "Nocturne on an Old Melody," recently released for the Ampico, has had a steady sale in its first months of currency.

Boston Musician Gives Concert

Mrs. Tempy Smith of Boston, a Negro composer and pianist, a graduate of the New England Conservatory, made her New York debut recently in a recital at the Y. W. C. A. before a large and appreciative audience. She appeared to fine advantage as a pianist, and was given a splendid reception. She opened her program with several of her own compositions, among them a Sonata in D Minor. Other numbers which she gave with pleasing effect were by Beethoven and Chaminade. Her playing was marked by much individualism, and she showed a fine technical background. She was assisted by Marie Barrier Houston, soprano, accompanied by Edna Logwood. C. G. A.

Flonzaleys Will Visit Toronto in Beethoven Series

The Flonzaley Quartet will visit Toronto next season, making this their eighth re-engagement in that city. They have been engaged by the Hart House String Quartet to participate in a Beethoven festival series. For this occasion they have chosen a program comprising Op. 18, No. 3; Op. 95; Op. 130; closing with the Great Fugue. The quartet is at present in Switzerland, where it meets each summer for two months' rehearsals, prior to the opening of its American tour.

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CONTEST IS ANNOUNCED

Colonel Roosevelt Becomes Honorary Chairman of Brooklyn Society

Col. Theodore Roosevelt has become honorary chairman of the Brooklyn Free Musical Society, it is announced by Dmitry Dobkin, founder and general director of the organization. Three gold medals are to be awarded winners in a citywide music contest to be held by the Society at the Brooklyn Academy of Music in middle of October. Col. Roosevelt's gold medal will be given to a winning singer in the contest. The Baldwin Piano Company's gold medal will be awarded the best pianist, and a gold medal for the best violinist has been given by Joseph Pulvermacher, vice-president of Chase National Bank and an honorary member of the Society, in memory of his brother, the late Dr. Theodore L. Pulvermacher, the Society's first vice-chairman. The winners will also have appearances at the Brooklyn Academy of Music under the Society's auspices.

Contestants must be American citizens, native or naturalized, and, in the case of singers, not under twenty years old. It is planned to have Efrem Zimbalist, violinist; Alma Gluck, soprano; Maria Carreras, pianist; Salvatore Avitabile, teacher of Marion Talley; Boris Levenson, composer, and N. Shilkret of the Victor Talking Machine Company, as judges for the auditions.

The Society's regular season of free concerts and operatic performances in the Brooklyn Academy of Music will begin on Nov. 8.

Vreeland, Van der Veer and House to Sing with Minneapolis Symphony

Jeannette Vreeland, Nevada Van der Veer and Judson House have been engaged as soloists for special performances of Beethoven's Ninth Symphony to be given in St. Paul and Minneapolis next season by the Minneapolis Symphony.

Duluth Symphony Engages Sundelius

Among the soloists engaged by the management of the Duluth Symphony for the orchestra's concerts next season is Marie Sundelius. The soprano is scheduled to appear on Feb. 13 in Duluth.

Vishnevsky Forms Scala Musical Bureau

J. Vishnevsky, who last season brought to America Julia Hudak, Hungarian danseuse and her Hungarian Symphony, has organized a concert bureau to be known as the Scala Musical Bureau. The temporary address is at 1658 Broadway.

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Announcement of Mascagni's Arrival Recalls Details of Composer's Career

(Portrait on front page)

WITH the announcement recently made by Fortune Gallo, impresario of the San Carlo Opera Company, that Pietro Mascagni would arrive in New York in September to conduct the premiere here of his newest opera "Il Piccolo Marat," interest has once more been revived in his romantic history.

If the composer's father had had his way, Pietro Mascagni might now be a noted attorney, or possibly a judge—known within a limited area of his native Italy. If the youthful Pietro had not had the spirit and the daring to learn music by stealth, and to suffer punishment and even imprisonment in his father's house, the world today would not have "Cavalleria Rusticana."

Mascagni is the son of a baker, born in Leghorn, on Dec. 7, 1863. To the baker-father, the town attorney's position was of the most importance and Pietro seemed destined for such.

Without his father suspecting him, however, he was able to stealthily study the piano. Later he went to Soffredini's music school until 1881, learning the principles of harmony, composition, counterpoint and other essentials. His father, upon discovery of this, locked the boy in the house and treated him as a prisoner, telling him that the career of attorney was the only one which could be followed. A kindly uncle however, sympathized with the fourteen-year-old composer, and finally was able to per-

suaude the elder Mascagni to let him take the boy under his sponsorship.

It was under the tutelage of this uncle that the youth composed his first work, "In Filanda," a dramatic cantata, and also a "Hymn to Joy," both written in 1881. Upon the death of Mascagni's uncle, the Count Florestan took an interest in the youth, sending him to the Milan Conservatory, where Mascagni studied under Ponchielli and Saladino until 1884. From 1885 to 1890 he conducted the municipal orchestra at Cerignola.

It was a prize for a one-act opera offered by Sonzogo, a music publisher, which was the direct cause of "Cavalleria Rusticana" being given to the world. Mascagni submitted his work, and when it won and was presented in the Constanzi Theater in Rome on May 17, 1890, it caused one of the greatest sensations ever recorded in the history of musical Italy.

In order, his other operatic compositions are "L'Amico Fritz," 1891; "I Rantzau," 1892; "Guglielmo Ratcliff," 1895; "Silvano," 1895; "Zanetto," 1896; "Iris," 1898; "Le Maschere" (simultaneous premiere in seven Italian cities), 1901; "Amica," 1905; "Isabeau," 1911; "Parisina," 1913; "Lodeletta," 1917; "La Faida di Commune" (not yet produced), and "Il Piccolo Marat" produced in 1921 with great success abroad, and in Buenos Aires.

Mascagni has been made a Knight of the Crown, of Italy. He wrote an interesting hymn in honor of Admiral Dewey in 1899.

Jules Falk Scores in Steel Pier Recital

ATLANTIC CITY, Aug. 9.—Jules Falk, violinist, scored a decided success in recitals yesterday afternoon and evening in the Steel Pier Ballroom, assisted by Greta Torpadie, soprano. Mr. Falk gave one of the most—or, rather, two of the most enjoyable concerts of the series. His technic was remarkable and his interpretations conceived in terms of irreproachable musicianship. His numbers included old works of Nardini, Boccherini, Couperin and others, and works in the virtuoso style by Kreisler and Hubay on the afternoon list. Mozart's Concerto in G figured on the evening program, with compositions of Jongen, Zeckwer, Schumann-Auer, Paderewski-Kreisler. Mr. Falk also played obligatos for Miss Torpadie in Braga's "Angel's Serenade," the Bach-Gounod Ave Maria and the "Spring Song" of Weil. Miss Torpadie was cordially received, especially so in songs of Ravel, Debussy, Poldowski and Moussorgsky. Clarence Fuhrman was at the piano.

D. C. Poem Contest to Close Sept. 15

The District of Columbia Poem Contest will close Sept. 15, it is announced by the District of Columbia Federation of Music Clubs, which is sponsoring it with the support of the District of Columbia Commissioners.

The aim of the contest is to secure a poem suitable for musical adaptation, "breathing the spirit of the national Capital." Poem manuscripts should be sent, unsigned to Esther Linkins, 3615 Newark Street, N. W., Washington, D. C. Poems must not exceed two verses. The judges are Harold Randolph, director of Peabody Institute, Baltimore; Mrs. William Wolff Smith, president local Pen Women's League; Carl Engel, chief music division, Library of Congress; Faith Van Valkenburgh Vilas, poet, dramatist and interpreter, New York, and Mrs. Gideon A. Lyons, representing the Arts Club of Washington, D. C.

Manhattan Opera House Leased, Kintzing Announces New Plans

The leasing of the Manhattan Opera House by the Scottish Rite Masons, owners and operators of the building for several years, to the Vitaphone Corporation of America for one year, has com-

pelled changes in the operatic plans of Frank T. Kintzing, business manager of the Manhattan Opera Company. Mr. Kintzing had planned to open the trans-continental tour of the organization, in combination with the Pavley-Oukrainsky Ballet, at the Manhattan Opera House this fall. The tour is to cover important cities between New York and the Pacific Coast, including Philadelphia, Pittsburgh, Chicago, St. Louis, Los Angeles and San Francisco, over a six months' period. Mr. Kintzing now announces that the company, with Tamaki Miura, Japanese soprano, as a guest artist in Franchetti's "Namiko San," will open in another eastern city.

Lillian Gustafson Is Festival Soloist

Lillian Gustafson, soprano, appeared as soloist at the convention and festival of the Pacific Coast Division of the American Union of Swedish Singers, in Oakland, Cal., held from June 23-28. Miss Gustafson sang in Scottish Rite Auditorium on June 27, giving arias of Handel and Mozart and songs of Peterson-Berger, Sjogren, Reger and Protheroe. In the Oakland Auditorium she was heard in Handel arias and works of Ross, Palmgren, Thrane and others.

Buck Studios Closed Till September

Dudley Buck, New York teacher of singing, has closed his studios for the remainder of the summer. Mr. Buck taught the largest summer class he has ever had. Pupils arrived from all over the country to study with him. On Aug. 15 Mr. Buck will leave for the Canadian woods, where he expects to fish and hunt for the next six weeks, returning on Sept. 27, on which day the studios will open for the fall term.

Bernice Frost Conducts Summer Class

Bernice Frost, pianist, closed her studio on July 15 and opened her tenth consecutive summer school in Mitchell, S. D., on July 19, to continue until Aug. 28. Edward Shadbolt, a young pupil of Miss Frost, won first prize in the State Piano Contest recently. Miss Frost accompanied Wilfred Glenn at a summer concert by the Nyack Club Men's Glee Club on July 1.

Deaf Girl "Sings" Song by Gestures

WASHINGTON, Aug. 18.—A song written by a deaf mute for deaf mutes was "sung" at the triennial convention of the National Association of the Deaf in the Willard Hotel on Aug. 11. "Washington, 1926" is the title of the song. It was composed by J. Frederick Meagher, a young man who, despite his handicap, has become a prominent newspaper correspondent in Chicago. Geraldine Gibbons, a deaf mute of the same city, "sang" the song. She transmitted the words and rhythm to the 2000 delegates by means of the sign language and gestures. Mr. Meagher explained that the song had no music, only rhythm, but he hoped his fellow mutes got as much pleasure from it as people of the hearing world derive from their songs. A. T. M.

GOLDMAN BAND IS HEARD BY MORE THAN 1,500,000

Concerts in New York Establish Record in Regard to Length of Season and General Attendance

The season of concerts by the Goldman Band on the campus of New York University and on the Mall in Central Park, under the direction of Edwin Franko Goldman, which ends on Saturday evening, Aug. 21, has made a new record for summer concerts in New York.

It is stated that in regard to length of season and average attendance, no other organization has ever equaled this record. During the season of ten weeks which began on June 14, seventy concerts were given, and the nightly attendance was from 10,000 to 20,000. Frequently the attendance was estimated at from 25,000 to 30,000. It is also estimated that the Goldman band has played to considerably more than 1,500,000 people during this season. If to this were added the number of persons who have listened over the radio, many more millions would be included.

PASSED AWAY

Percy A. R. Dow

OAKLAND, CAL., Aug. 14.—Percy A. R. Dow of Oakland, died of heart disease in Sacramento on July 26, after a brief illness. Mr. Dow was one of the outstanding choral directors and voice teachers of Northern California. Born in Maine, he came to California in 1893, and had resided in the Bay Region since that time, except for a year spent in Europe, where he studied with Vannini in Florence, and Henschel in London. Mr. Dow was the organizer and first conductor of the Cecilia Choral Club of San Francisco, Oakland, and Stockton. He also held prominent choir positions in both Oakland and San Francisco. At the time of his death he was conductor of the McNeill Club, male chorus, and Schubert Chorus, of mixed voices in Sacramento, also of the College Women's Club of Berkeley. He was a member of the Musicians' Club of San Francisco and a charter member of the Pacific Coast Academy of Teachers of Singing. Mr. Dow was the author of many articles on vocal subjects some of which appeared in MUSICAL AMERICA, and his knowledge of choral music, both sacred and secular, was extensive. He is survived by his widow, one son and two daughters. M. M. FISHER.

Thelma Smith Waltenberg

WASHINGTON, Aug. 14.—Thelma Smith Waltenberg, contralto, died on Aug. 12. Mrs. Waltenberg, who as a singer, retained her maiden name, "Thelma Smith" was born in Brooklyn, but for many years had resided in Washington. She had been soloist in the Presbyterian Church of the Covenant and St. Paul's Episcopal Church, and belonged to both the Orpheus and Friday Morning music clubs; she also appeared in leading parts in the Washington Opera Company's productions of "La Bohème" and other operas. Mrs. Waltenberg had also made records for one of the principal phonograph companies. A. T. MARKS.

Gregor Cherniavsky

LOS ANGELES, Aug. 14.—Gregor Cherniavsky, violinist and teacher of this city and brother of the musicians who form the Cherniavsky Trio, died recently at the home of another brother, Alex Cherniavsky, in Toronto, where he had

gone on a visit. Born in Russia forty years ago, Mr. Cherniavsky began his musical studies at the Petrograd Conservatory under Leopold Auer. He completed his course there in 1908, winning the gold medal. After several seasons of concerts throughout Europe, he came to this country, settling in Los Angeles about nine years ago, since when he had been a prominent violin teacher. Besides his parents, now residing in Los Angeles, and four brothers and four sisters, he is survived by his widow and three sons, aged twelve, ten and five years. HAL DAVIDSON CRAIN.

Ernest Wright

MILWAUKEE, Aug. 14.—Ernest Wright, composer and orchestra conductor, died at the home of his son Ernest Wright, Jr. Although born in England, Mr. Wright spent most of life in Scotland, and it was there that his reputation as a musician was made. For twenty years he was widely known in Glasgow musical circles as teacher, composer, and as player in and conductor of orchestras. Many of his Scotch melodies were well known. For many years he was connected with the Park Board Band in Milwaukee, although he devoted some time to composition. C. O. SKINROOD.

Bruno Strassberger

ST. LOUIS, Mo., Aug. 14.—Bruno Strassberger, president of the Strassberger Conservatory, died at his home here on Aug. 5, after a lingering illness. Mr. Strassberger was born in Dresden and came to this country when eleven years old, his parents, settling in St. Louis. The Conservatory was established in 1886 by his brother, at whose death in 1919, Mr. Strassberger assumed the directorship. He is survived by his wife. SUSAN L. COST.

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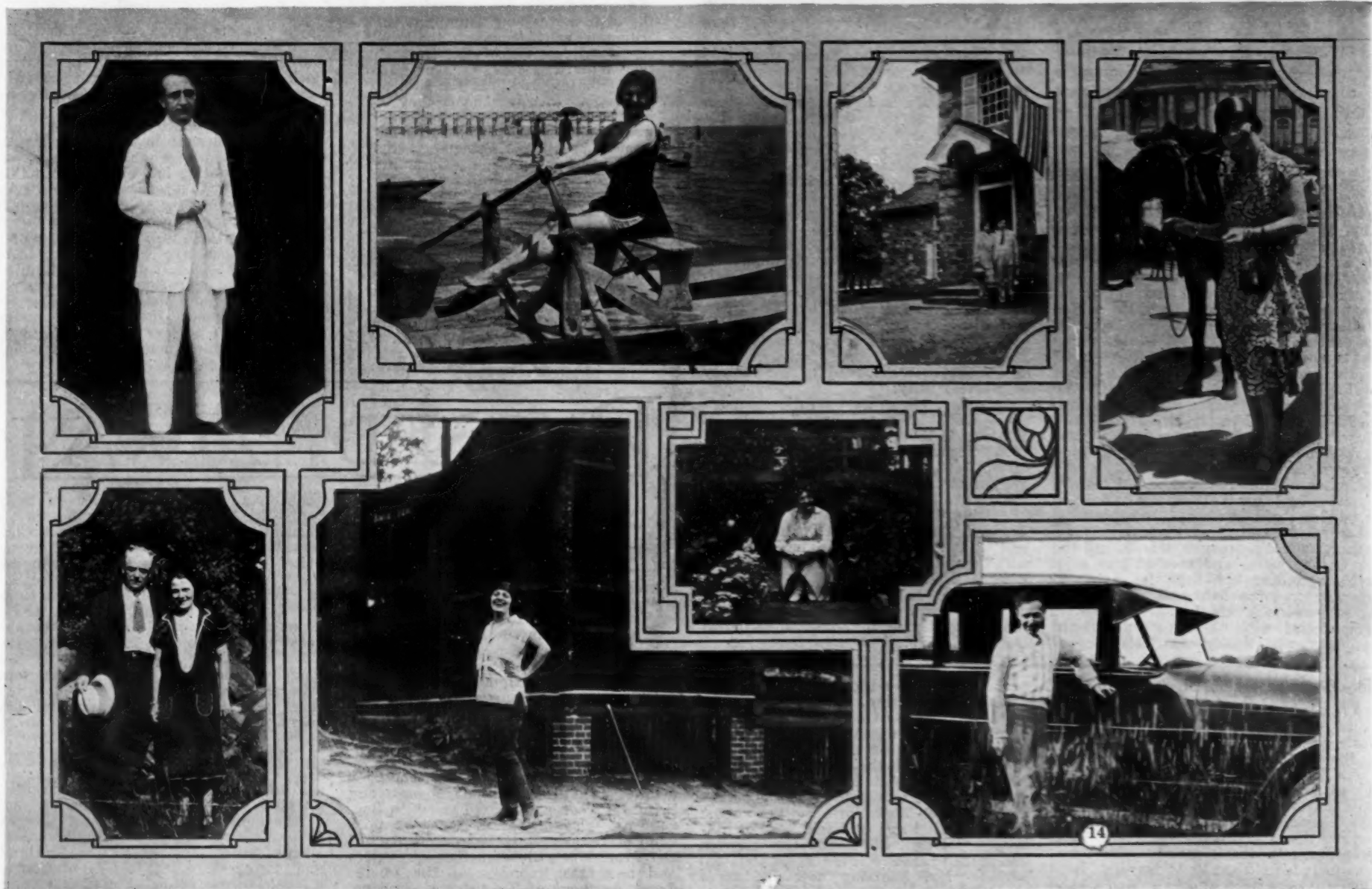
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When Rests in Music are Worthy of Their Name



HOW MUSICIANS WRITE VARIATIONS ON THE HOLIDAY THEME

Upper Row: Socrate Barozzi, at Lake Placid Club; Mary Lewis in a Venetian Setting; Francis Greer Goodman, Pausing, in the Course of a Motor Trip, at Valley Forge; Nina Tarasova Proving, at Grenoble, France, That a Donkey May Be an Amiable Beast. Lower Row: Mrs. Thurlow Lieurance and Frantz Proschowsky Forsake Singing for the Nones; Carmella Ponselle Finds an Equivalent for a Little Grey Home in the West; Ethel Cave-Cole Photographed on a Path That Is Bordered by Beauty, and George Roberts, Using a Motor Car, but Thinking About His Favorite Horse



HERE was once a cynic who remarked that musicians never worked really hard because all the music they played or sang was full of rests. "Nevertheless and notwithstanding," as the announcer, waving a revolver in each hand, cried when someone in a legendary cow-boy audience objected to the performance of a doubtful singer, many of the most notable and hardest-working of our musicians seize every opportunity in the good old summer time for rest of one kind and another. And, surely, they deserve it, for the mere physical work of daily practice, not to mention the exercise of walking back and forth to take curtain calls, is considerable. Some day a statistician will compute the number of miles traveled by an artist in the course of a year's recalls. But until this is done, we can only remember that vacations are essential, as offering a change of exercise, at least.

Socrate Barozzi may not give up his musical work altogether during the hot season, but he does journey to a resort where the holiday spirit prevails. The place is Lake Placid. There he has given several violin recitals, and there, at the Lake Placid Club, he also rests.

Oars Vs. Motors

Motor boats may have invaded the once motorless waters of Venice, where Mary Lewis is having a good time; but Miss Lewis apparently prefers rowing herself on the Lido. She has shown, at the Metropolitan Opera, that she respects traditions without being a slave to them; and doubtless the same impulse has moved her to keep in the picture in this case. The Lido has many charms, and the truthful observer looking at the

above picture, may remark that Miss Lewis constitutes one of them.

Motors are not, however, scorned by Francis Greer Goodman, though, to be exact, the motor he uses would scarcely be found effective on the highway traveled by Miss Lewis. An automobile trip through the western part of Pennsylvania is the vacation chosen by this New York vocal teacher, who, snapped at Valley Forge, has found many interesting things to divert his thoughts from the problems which every conscientious instructor must solve in the course of a season's association with varying types of pupils.

A Courteous Donkey

The proverbial donkey brays, and even though we must whisper this—kicks when he should be most docile and attentive to duty. Nina Tarasova probably knew such temperamental disturbances might be expected if she ventured to engage the services of one of his kind; but Mme. Tarasova is accustomed to courtesy on the part of the people with whom she deals, and may have reasoned with herself (and possibly with doubting Thomas-friends as well) that what she was accustomed to among people would also be her portion when approaching the owners of, not two legs, but four. At any rate, it is evident, Mme. Tarasova, who is spending the summer at Savoie, France, has no complaint to make. Though she is known as a "singing tragedienne," the soprano looks the reverse of tragic in the photograph which was taken at Grenoble.

When the summer ends, Mrs. Thurlow Lieurance will come to New York, to work up her soprano repertoire for the winter season, a repertoire that, naturally, will embrace many of her husband's most effective compositions. But summer is not yet ended, and this singer is making figurative hay while the sun literally shines upon the Thurlow Lieurance country home at Taylor Falls in

Minnesota. Many are the musical guests who partake of the hospitality extended to them there, among them young western singers of exceptional talent. With Mrs. Lieurance in the accompanying photograph is Frantz Proschowsky, who is never too much absorbed in the art of teaching singing to appreciate the beauties of nature.

A Woodland Cabin

A cabin in the woods serves well as a retreat for Carmella Ponselle during the all-too-brief time that elapses between the closing of the Metropolitan Opera in the spring and its re-opening in the autumn. But a cessation of public appearances does not by any means imply complete idleness for Miss Ponselle, who sings mezzo-soprano songs every summer in St. Margaret's Church. A recent Sunday in July gave not a few persons the pleasure of hearing Miss Ponselle again, when the strains of Millard's Ave Maria, the first song she ever sang, had a sentimental, as well as a musical value.

"How does your garden grow?" is a question that pops to the lips of any-

one looking at a happy picturization of Ethel Cave-Cole as the camera's lens imprisons the sight of her between rows of luxuriant plants and green foliage. The answer that the garden grows very well, thank you, is obvious; and it is fitting that Miss Cave-Cole's vacation is accompanied by such surroundings, since she is a professional accompanist herself.

Some people like to canter across the country on the back of a horse; some prefer to stick to such highways as can be traversed by automobile. George Roberts enjoys both. At present, stationed at Highland Park, Ill., from which point of vantage he is associated with Florence Macbeth in the preparation of soprano rôles she sings at the Ravinia Opera, Mr. Roberts uses a car. Later, when the Ravinia curtain has descended for the last time this year, he will go to Oswego, where his Kentucky saddle horse, "Prince," will once more feel his hand upon the reins. Speaking of Miss Macbeth and Mr. Roberts, it is interesting to know that two of his new songs, "A Mother's Evening" and "Spring's Ecstasy," published by J. Fischer and Brother, will be sung by her in concerts next season. D. B.

Moroccan Hymn Greets Sultan in Paris

PARIS, July 31.—A musical salutation was given the Sultan of Morocco, Monlay Youssef, upon his recent arrival in Paris. As His Majesty, bronzed and bearded, stepped off the train, a band struck up the weird strains of the Moroccan national hymn and President Doumergue extended his hand. Then leading a long defile of heavily-swathed desert chieftains, the head of the Mussulman empire and the French officials marched through a corridor of roses to a waiting limousine.

Chicago Musicians on Vacations

CHICAGO, Aug. 14.—Herbert Wither- spoon, president of the Chicago Musical College, has left town to visit his summer home at Darien, Conn., on the Sound. Maurice Rosenfeld head of the Rosenfeld Piano School and critic of the Chicago *Daily News*, is on his vacation, to be spent in Detroit and eastern points. His desk at the *News* is taken by Frances M. Ford during his absence. Karleton Hackett, voice teacher of the American Conservatory and critic of the Chicago *Evening Post*, left for private fishing preserves in Wisconsin recently, to be gone until the end of the month.